

November 20, 1956

Mr. Edward W. Greenberg
440 East 58 Street
New York, N. Y.

Dear Mr. Greenberg:

Some time ago, you expressed an interest in the work of Lorch.

I thought you would be interested in the fact that examples of his work will be included in our 51st annual Christmas Exhibition which opens promptly at 10:00 Clock on December 4th.

All the examples on view are selected during the year for this occasion and are specially priced.

Sincerely yours,

ECM/ek

November 10, 1944

Sir Jacob Epstein
18 Hyde Park Gate
Kensington, S. W. 1, England

Dear Sir Jacob:

Dear Sir Jacob:

I have just returned from a trip and found your letter.

The "edition of 6" idea is prevalent here, and I just assumed that it is a general custom. However, there is no reason why you should fall into our pattern.

I do want 6 in all of the "Madonna and Child". One I have already. Then, my "order" will be for 4 in lead and 1 in bronze. Naturally, I would like these as soon as the foundry can complete them.

The same holds true of the 3 additional heads of Einstein and the one of Kathleen, as stated in my letter of October 28th.

Can you give me some idea as to the price of the "Christ", which you mentioned is 24 inches in height and is cast in lead.

I shall, indeed, be glad to make the payment to you in dollars and in pounds, dividing it equally. Why don't you send me a bill in pounds, and I will make the necessary arrangement with the bank, splitting up the amount accordingly. Then, you will get a draft for half and a check for the other half.

I look forward to the receipt of the sculpture.

Some time in the near future, I will make an appointment with your brother, when I have had the pleasure of meeting. My best regards.

Sincerely yours,

EBE/ek

SHELburne MUSEUM, INC.

SHELburne, VERMONT

Mrs. J. Watson Webb
PRESIDENT
Harry H. Webb
VICE-PRESIDENT
Brian F. Leeb
TREASURER
Mrs. F. D. Schoonover
ASST. TREASURER

November 7, 1956

STEDLING D. EMERSON
DIRECTOR
TEL. BURLINGTON 4-6211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

Please do not think of me as a stinker for not answering your two good communications earlier. To tell the truth, I have just returned to the Museum, and your letters are among the first on my long list of "things to do".

I appreciate the cards with the art editors and writers names and addresses. They will be the start of our publicity lists for 'Art Releases'. In this connection you did mention once about sending me a sample release of the type that you use. If you can find one, I'd love to see it, as it is a wholly new field to me, as you know.


The idea of a luncheon for the art critics is still a wonderful^{one}, if we can get the approval from Mrs. Webb. It should be held just prior to opening, don't you think, and here at Shelburne. What do you do about transportation and housing on a deal like this? We pay, don't we? Will work on this and you do the same if you have a chance.

Have sent Fred Friendly a copy as you suggested, of the Shelburne Story. Sure would love to see them pick up the idea, and give it a whirl. I like the idea of this new CBS program on museums called Odessey, don't you? Should be a great booster for all museums, because of its educational aspect.

You mentioned once that you didn't send any names for our mailing list among the antiques or house furnishings departments. Frankly, our list is awfully weak in these departments, and I would welcome a copy of your names to help build this up too. You see, I have had to start from scratch, and it is rather slow work, not knowing the field the way some of you experts do. So, if you can shoot us something on this side of the publicity field, it will be most helpful.

If I get to the city this winter I will surely drop down to see you, and possibly I can get some more helpful data over a lunch or a drink.

Sincerely


Gordon P. Manning
THE SHELburne MUSEUM

November 8, 1956

Mr. Stephen Stone
180 Elgin Street
Newton Centre 59, Mass.

Dear Steve:

Enclosed you will find the corrected bill together with the
Corcoran Gallery blank duly filled out.

The painting was shipped as you requested, and I hope that the
reproduction can be made quickly enough so that the Wheeler will
be forwarded to the Corcoran on time. No doubt, the Corcoran
will communicate with you about the exact shipping date when
they receive the blank.

The Ben Shahn was sent to the restorer who was best suited for
the job, but mighty slow on the trigger. We have phoned him al-
most daily to ascertain the cost and the delivery date, but have
been unsuccessful so far. Yes, indeed, the Fogg is very eager
to have this picture included in the exhibition and it was act-
ually on the list originally, but I hope that it can be finished
on time and look well. Incidentally, we had no conversation
about the price, and I think before you make a decision it would
be a good idea to get the bad news. I can just about guess at
the restoration figure, and I do want it framed properly. All
considered, it would have to be about \$1500. It is always pain-
ful to me to see such an increase from the original cost of many
years back, but such is the way in the art world. Think about
it and let me know.

Unfortunately, the slight concussion has had me under the weather
to the degree that I have not attended to my business at all,
but within the next few days I should be able to attend to the
Jensen matter. You will hear from me shortly.

My best regards.

Sincerely yours,

RMH/ek
Enc.

MARION KOOGLER McNAY ART INSTITUTE

755 AUSTIN HIGHWAY
SAN ANTONIO 5, TEXAS

21.XI.56

Dear Edith,


At last this Slick business is in hand. In the words of Archie, it has been just one damned thing after another. Tom, as you know, went around the world after you saw him in New York, and our papers occasionally report of something he shot in the Himalayas. He has been completely incommunicado.

In his absence his collection was exhibited at the Witte Museum, and as I wrote you, the Zorach Victory was included (all surrounded by artificial English ivy).

Finally I have been able to contact someone able to make a decision, and the sculpture is being packed today and will go to you air freight, gratis, on Friday.

I am terribly sorry there has been such delay in this, but there is too much going on and too few people to do it, hence these delays which do not faintly reflect the esteem and affection which we have for you.

Sincerely,


John Palmer Leeper
Director

Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York

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BORIS MIRSKI GALLERY

November 17, 1956

Dear Edith:

The Morris Graves picture is \$275.00 net, to you. I had such a delightful visit with Mr. and Mrs. Spivack. Mr. Spivack was on quite a buying spree but Mrs. Spivack did not agree with him so he ended up with the purchase of the two pictures as he told you.

The Baskin show is over and I did very well with it considering that the subject matter was dead and blind men with an occasional poet thrown in. Last Wednesday, I went to hear the first of a series of lectures by Ben Shahn, it was very profound and to use a low expression, "he laid 'um in the aisles."

Your kind wishes and good will always makes me feel how futile life would be without friends like yourself. I want to wish you all the nice and tender things in life.

As always,

Boris

A handwritten signature in dark ink, appearing to be 'Boris', with a long, horizontal flourish extending to the right.

166 NEWBURY ST. BOSTON. CI 7-9264. WORKS OF ART. FINE FRAMING

GUMP'S

2 November 1956

Mrs. Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Mrs Halpert:

The Shahns have been shipped back to you - I hope they arrive safely. It was a good show - and there were some things in it that were very exciting. Thanks for your cooperation -

The following items were sold:

Lincoln N. 238
Eagles Brood N. 258
Mine Building N. 8

Desk and Chairs N. 126 was not returned with the shipment. We were almost positive that it was being sold - but at the last minute our client backed down. So, it will be taken to our shipping department today and returned the first part of next week or sooner. I am sure if we could have kept a few of these around they would have sold, but I felt that you probably wanted them back there at this time of the year.

What is the present status of the Americans painting in Europe? Are there enough things left in the exhibition to make it worthwhile sending out here? I will be more than glad to try and talk to other gallery directors about taking the show - also. This way, not only our own shipping expense would be cut, but also there would be more object in your going to the trouble of sending it all the way to the coast. Let me know - as I am in the middle of setting up my next year's schedule.

Thanks again for the Shahns.

Sincerely,

Harold Wilmett
Harold Wilmett

Director, Gump's Gallery
250 POST STREET • SAN FRANCISCO, 8 • CALIFORNIA • YUKON 2-1616

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 5, 1956

METROPOLITAN 8-3211

or to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

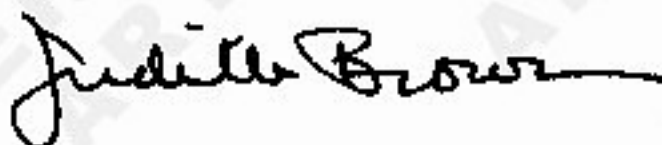
Mrs. Edith Gregor Halpert,
Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mrs. Halpert:

As the Berkeley Express & Moving
Company will start picking up the paintings for
the invited section of our 25th BIENNIAL Exhi-
bition on Monday, the 12th of November, we
should like to remind you that the pictures
for the retrospective section of our Exhibition
should not be included in this pick-up.

Our records show that you would like
Charles Demuth's Longhi on Broadway and Yasuo
Kuniyoshi's Girl Wearing Bandana, which are to
be included in the retrospective section, to
be forwarded by W. S. Budworth & Son. We will
include these paintings on the list we send
to Budworth.

Sincerely yours,



Biennial Assistant.

jb

P.S. We are not quite clear as to who should be
listed in the Catalogue as the owner of
Longhi on Broadway. Could you let us know?

STATE UNIVERSITY OF IOWA

IOWA CITY

DEPARTMENT OF POLITICAL SCIENCE

November 14, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

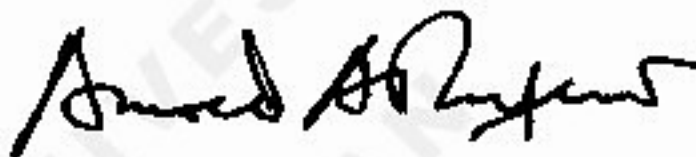
Dear Mrs. Halpert:

Thank you very much for sending us the photographs. I am returning them with this letter.

We have decided to postpone any possible purchase until we have an opportunity to view the paintings. We find it extremely difficult to make a selection which is based on photographs, and we therefore will take no further action toward a purchase at this time.

Again, thanks much for taking the trouble to send us the photographs.

Sincerely yours,



Arnold A. Rogow

not to publishing information regarding sales transactions, or to publishing information regarding the obtaining of permission to both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JEWELLERS BY SPECIAL WARRANTS



Cartier Inc.

PARIS

LONDON

CANACAS

FIFTH AVENUE AND 52ND STREET
NEW YORK 22, N.Y.
TEL. PLAZA 3-0111
CABLE: TIERCAR

CANNES

MONTE CARLO

PALM BEACH

FID:MMCL

Nov. 12, 1956

The Downtown Gallery
32 East 51st St.,
New York 22, N.Y.

Gentlemen:

We acknowledge, with thanks, your check
in the amount of \$62.25, in payment for the
infant's silver spoon, fork and pusher and the
child's knife, fork and spoon, which are being
sent today as directed, with the card enclosed.

Assuring you of our best attention at
all times, we remain

Very truly yours,

Cartier Inc.

For to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is to be published 60 years after the date of sale.

[REDACTED]

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you ever so much for your letter of 29 October, including the Zorach Mother and Child photographs. It is very beautiful, and I will present it to the Board at our next meeting.

Meanwhile, I would like to ask you if you have any primitive horse and riders of any variety or description that might be available for our exhibition? The horse must have a rider on him. It makes no difference whether it is a soldier on horseback, a rustic on a farm horse, or a horse and rider out of literature. Could you send us photographs of what you have that you might be able to lend us?

If we may borrow it, we would like to use the photograph for a catalogue, which we plan to put out, and which must be ready for the printer by 30 November.

Budworth is planning to make pick-ups in New York about that same time. The Art Center will, of course, insure and pay for shipping.

I would appreciate your sending any photographs you may have down here as soon as possible.

Yours sincerely,

Henry B. Caldwell

Henry B. Caldwell
Director

HBC/r
8 November, 1956

FORT WORTH ART ASSOCIATION

PUBLIC LIBRARY

FORT WORTH, TEXAS

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* ~~James R. record, 2021 Hawthorne - Mr. and Mrs.~~

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~~Miss Lia Gully, 1217 Clover Lane~~

*Fort Worth
excerpt*

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

7 November 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert,

I thought you would be interested in some sort of progress report. Following your suggestion, I telephoned Mr. Hunter at The Museum of Modern Art and made an appointment. On Friday last, I brought three large canvases (two which you have seen, the Roman Interior and The Cove, plus one called Greek Revival - sort of a mustering of fertile forest images prompted by a trip to Greece) to the Museum. Mr. Hunter called them to the attention of Mr. Ritchie, who came out from conference to take a look. The whole thing was very encouraging. For helping to promote the viewing, I am very grateful to you.

Joan and I aren't really settled yet, so it has been a little difficult to paint. But I am wading in on a new series of etchings, some on sea themes and some related to Thomas Beckett's novel, Malone Dies.

Again, many thanks for your interest, and for your assistance.

Sincerely,

Alan Gussow

Alan Gussow

64 West 9th Street
New York, N.Y.

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November 20, 1956

Mrs. Burton Tremaine
99 Center Street
Meriden, Connecticut

Mr. John Marin, Jr.,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mr. Marin:

Replying to your letter of November 18th, I am enclosing herewith one black and white and one color print of "Composition (1863)," by Stuart Davis. Please note that the picture is no longer in the Miller Company Collection, as Mr. Tremaine and I purchased the collection some years ago. Therefore, for cataloging purposes please see that it is listed from the collection of Mr. and Mrs. Burton Tremaine, Meriden, Connecticut.

Sincerely yours,

Emily Hall Tremaine

Emily Hall Tremaine

EHT/pa

Paul Lamb
Attorney and Counsellor at Law
Union Commerce Building
Cleveland 14, Ohio

November 9, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st St.
New York 22, N. Y.

Dear Edith:

I am glad to learn you were able to dispose of the
Frieze. It is very satisfactory to me.

Sincerely yours,

Paul Lamb

PL:SS

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November 12, 1956

Mr. Selig Burrows
96 Merrivale Road
Great Neck, Long Island

Dear Mr. Burrows:

Now that I am almost back to my so called normal routine,
I decided to drop you a note at the suggestion of Mr. Lawrence
Allen.

Evidently, you wanted to see the Levines during the party,
and he was very embarrassed that he had to show them to you
under such unfavorable circumstances. I am sure, you can
understand that it was not a propitious time to show the work
of any artist, but the one honored, and Mr. Allen did not
display them in the style to which pictures are accustomed.

Then, I hope that you and Mrs. Burrows will drop in some time
in the near future, to view these on the easel with the ap-
propriate light.

It will be as nice to see both of you.

Sincerely yours,

RMH/ck

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AFA will be starting a new project, a series of pamphlets under grants. One is already assured. Perhaps your foundation might wish to make another possible, depending upon the subject. Sincerely,
November 15, Editha Latta.

the small set & pay the difference of \$200. If the artist refuses
this, the gallery should take it back on its own — if not,
I must confess that I will consider this as lasting in good will.

I am really sorry that this comes at such a bad time,
as I am regret & sympathetic about your difficulties. I do
hope that you are feeling better than the last time we saw you —
& that settling this matter will not be too much of a strain.

Sincerely yours.

Verba

November 12, 1956

Mr. Ben Fink
38 rue Hippolyte Maindron
Paris 14, France

Dear Mr. Fink:

I am sorry that you became so disturbed about the Goldstein matter.

We always protect the artists in such instances, even when we are not aware of all the circumstances involved. For your information, we explained to Mr. Goldstein that we do not purchase the work of living artists from collectors, as we feel that any income derived should benefit the artist completely. I explained to him also, that we had just written to you for additional paintings and would prefer to continue doing so when the occasion presents itself.

Thus, Mr. Goldstein has decided to pick up the picture and, as a matter of fact, phoned today to make the arrangements.

My best regards.

Sincerely yours,

RGM/ek

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November 21, 1958

Mr. Stephen A. Stone
180 Elgin Street
Newton Centre, Massachusetts

Dear Mr. Stone:

Would you be good enough to attach this note to our bill of sale #7329.

We hereby amend the statement which appears on this form, and give you permission to reproduce the painting by Charles Sheeler for use as a Christmas card.

Sincerely yours,

RGM/ek

U. S. S. MAZAMA (AE-9)
Care of Fleet Post Office
New York, New York

IN REPLY
REFER TO:

18 NOVEMBER 1956
NORFOLK, VIRGINIA

Dear Mrs. Halpert,

While reading a book entitled "How To Make More Money", I learned of you, and seeing that you have helped many other painters that perhaps if I wrote to you, I might be helped in the same way.

By way of introduction, my name is Edgar Paul Roberson, Jr., and I am currently serving with the U.S. Navy. Before this, I attended the University of Richmond, Virginia, where I was graduated with a B.A. degree in Studio Art, being the first male student to receive such a degree at the University. I was a Practice Teacher at John Marshall High School, Richmond, teaching drawing and painting, and later taught for one term as a regular faculty member at Orange County High School, also in Virginia.

My teachers at the University were Jeanne Campbell and Jewett Campbell, who have since become very good friends. You may or may not have heard of them, I believe Jewett has representation in the Museum of Modern Art, and both are well known in Virginia.

Back to the purpose of this letter. Simply stated, I want to find out how to go about having an exhibition of my paintings. In Richmond, there are no galleries to which a young painter can take and show paintings, and I get to places like New York so infrequently that I have had no good opportunity to inquire.

From what I read about you, you sometimes help young artists by giving them exhibitions at the Downtown Gallery. I have never had a real exhibition, and I am very anxious to see what a New York gallery would think of my painting... if what I have to say is worth saying, if I am ready for a show.

Perhaps I had better say a little about the nature of my painting, but that in itself is hard to put into words. People are always asking what "type" of painting it is. I guess "Non-Objective" is how most people would class it, but I am not sure in my own mind that this is a close terminology. Most of my paintings I think of as "statements", and what they are to me is hard to tell anyone else. To give you more of an idea about some of it, when I was a Freshman in college, my first instructor was Jeanne Campbell, and I was painting Still Life, and not very happy with it... but at the same time I was working on some other ideas out of class. I was a little afraid to bring them in to show to her. Then when Jeanne became pregnant, her husband Jewett, who also teaches at R.P.I., came to teach the second semester, I became a little more bold, and brought them in to show to him. When he saw them, he said "You're copying Paul Klee". Little green college freshman from the country, I had never heard of Paul Klee. In fact, about the only painters

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Paul Lamb
Attorney and Counsellor at Law
Union Commerce Building
Cleveland 14, Ohio

November 2, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st St.
New York 22, N. Y.

Dear Edith:

I don't recall that we ever discussed the market on the Friese. Frankly, I hesitate to get in contact with Parke-Bernet because of the dealings Mildred had with them, and I will leave the price of the painting entirely to your judgment.

I of course have no notion of the value of the Guys. In your letter of March 2nd you asked me if I would be willing to dispose of them for about \$400.00 each in spite of the fact that one dealer suggested a higher figure. I wrote you that you should use your own judgment and that still stands, and I do not mean by that that you are bound by a \$400.00 figure.

Incidentally you have never discussed with me the John Sloan "McSorley's". If the market is not particularly good for it, I would rather not sell it and might pick it up the next time I am in New York, but if the market is favorable, I would like to hear from you about it.

Sincerely yours,

Paul Lamb

PL:SS

not to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



November 13, 1956

Office of the Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am awfully sorry that I was not able to get to your jazz opening for Stuart Davis. I have been terribly tied down here and not able to plan to get to New York until just before Thanksgiving. Your show will still be on and I very much hope that I can come in to see it then.

With best regards,

Sincerely,

Perry T. Rathbone
Director

PTR:nm

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for newspaper use only.

I hope you can see no harm in
Mr. Krueger enjoying & learning much
with his visit ~~for~~ with you. I am
working on him -

Sincerely,

Ray & Evelyn

November 6, 1956

Miss Felicia Goffen
National Institute of Arts and Letters
602 West 155th Street
New York 32, N. Y.

Dear Miss Goffen:

We are very pleased that Al Blaustein has been recommended to the new Grant Committee for Art, 1957.

Unfortunately, we have no photographs of his work on hand and I would, therefore, suggest that you write to him directly at his current address - American Academy in Rome, Via Angelo Masina 5, Rome, Italy. I am sure he will take care of this promptly.

Sincerely yours,

222/eh

cc/ Mr. Al. Blaustein

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purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

November 10, 1958

Mrs. Stanley Wolf
1 Shore Road
Kensilworth
Great Neck, Long Island

Dear Mrs. Wolf:

I am enclosing another check - for the Tahy painting.

Will you be good enough to sign one copy of the enclosed
receipts and return it to us.

I believe, that Bertha Schaefer may purchase "The Balcony
Green" and possibly the Hartley. She will let you know
about this very shortly. Would you consider letting
Durlacher Gallery have the Hyman Bloom on consignment?
Mr. Dix did not feel that they could repurchase the
picture, but will do everything in his power to place
it for you. We are still working on the others. Un-
fortunately, there is a Tamayo show on at the present
time and everybody wants the latest examples, but I am
sure that we can manage to sell it if you give us a
little more time.

I hope things are going well with you, and that I will
hear from you shortly.

Sincerely yours,

KOH/ek
Enc.

1897 Stanford Road
Columbus 12, Ohio
November 1, 1956

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

In your mature and seasoned opinion are the
appended items (1) interesting or (2) viable?

The process of disposing of materials of this
sort, outside of pasting them to my kitchen cupboard
doors or putting them in the wastebasket (both of
which I have done) is a complete mystery to me. I
am fully cognizant of how people market apples,
knitted booties, books, and other normal items of
trade, but what one does with stuff like this, I
do not know. Therefore, I appeal to you.

If you think I should return to pasting these
to the cupboard doors and dumping them in the waste-
basket, just say so. I am submitting them to you
unframed in order to simplify your putting them in
your wastebasket. I do not want them back. However,
if you think they are as appealing as my reasonably
discriminating friends assure me they are, I should
be delighted to have you say so. I have dozens of
them. Well, maybe not that many, but certainly a
tidy bundle.

Sincerely yours,

Ernestine Harmon

(Mrs. John E. Harmon, Jr.)



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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

did

Please do not reset
balance

SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
PERRY D. DAVIS, JR.
NEILL BOLONICK, JR.

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER
1500 MILAM BUILDING
SAN ANTONIO 5, TEXAS

November 15, 1956

5516

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

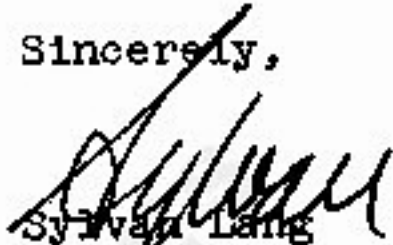
When I reached home yesterday afternoon was glad to read a letter from you, and while I do not have it before me, wanted to write you relative to the following:

1. Zorach Sculpture. Have talked to John Leeper about this on several occasions and am advised that O'Neil Ford, the architect, would be highly pleased if this sculpture were put on one of the buildings which he designed at Trinity University. It has been determined that several of us should have a talk with Dr. Laurie, President of the University, and Mr. Clint Small, Sr., Chairman of the Board of Trustees, in order to obtain their blessing before the matter was taken up with Mr. Vernon Taylor, who was the donor of the building on which it is desired to place this sculpture. These things always take some time, and we will probably have this conference at the earliest practicable time.

2. Braque picture. Noted from your letter that you had not been pleased with the way in which they had framed the Braque and had instructed the picture be reframed. If this has not already been done, then please consider the following: As we have to depend for the lighting of our pictures mostly on ceiling lights, the upper two inches of a picture are thrown into shadow when the top of the frame extends out too far. Even on the small Eakins the frame extended out so far that a shadow was cast on the upper two inches of the picture. I hope that the frame maker on the Braque will have framed same so that there will not be such shadow on the upper part of the picture.

With warmest regards, I am

Sincerely,


Sylvan Lang

**He lives in Austin, Texas, & is only here infrequently*

not in publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STEPHEN A. STONE

November 12, 1956

Dear Edith:-

We were distressed to hear of your concussion, and hope that by now you have been able to deal properly with it.

Enclosed is the acknowledgment of the Sheeler on which we have appended a brief note about the Christmas card which we trust is in conformity with our understanding. Because of this method of handling, I expect to send you check for it shortly.

The Corcoran Gallery has asked also for a Toledo showing about which they thought (correctly) you might not have informed us. Selfishly we would prefer not to extend absence so soon after acquisition, but we would do so if it would avoid any embarrassment for you. Will you let us know how you feel about it ?

About the Shahn, when we spoke for it we were under the impression that you had indicated a price of \$1,200., although frankly this was during the course of other (and quite animated) conversation rather than as a result of direct inquiry. However, if you still feel that the later figure is necessary we are willing to go along assuming that the time of payment originally outlined for the Sheeler can now apply to this purchase. Of course we will be glad to accommodate the Fogg if the restoration is completed in time. What are the dates ?

Thanks again for your interest in the Jensen matter. Inasmuch as this will complete our furniture orders we look forward to hearing about it so we can settle down to some serious collecting.

We hope your health improves steadily and look forward to seeing you again soon.

Cordially,



Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

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POGG ART MUSEUM - HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

November 19, 1956

Mr. John Marin, Jr.
The Downtown Gallery
32 EAST 51st Street
New York 22
New York

hld

Dear Mr. Marin:

Thank you very much for your letter of November 14th with the enclosed forms for the prints.

We are not asking Mr. Poplack for "The Immigrants" and "The Hand Shake" or Mr. Weiner for "Three Politicians" since Mr. Shahn is lending these to us. Also we are borrowing "Profile" from the Boston Museum so will not need yours.

I am enclosing a list of the paintings, drawings and prints which you are loaning us. I think all the titles and owners are correct. We do need a little more information as I have indicated in red on the left-hand margin.

You suggest that we send you more loan forms for the drawings and paintings. We really don't need to bother you with these since we now have all the information we need except for the red questions on the enclosed sheet.

Many thanks for all your help.

Sincerely yours,

John Coolidge
John Coolidge

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Allen-Bradley Co.

QUALITY MOTOR CONTROL
MILWAUKEE 4, WISCONSIN

November 20, 1956

IN YOUR REPLY PLEASE
REFER TO OUR FILE NO.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Will you please send us a new invoice made out to the
Allen-Bradley Co. for painting "Industrial Forms 1947"
by Charles Sheeler.

Also, an invoice for "Stele -1956", oil by Stuart Davis,
made out to Mrs. Harry Lynde Bradley, 136 W. Greenfield
Ave., Milwaukee 4, Wisconsin.

A self-addressed and stamped envelop is enclosed for your
use.

Thank you.

Very truly yours,
ALLEN-BRADLEY COMPANY

I. C. Braeger
Secretary to Harry L. Bradley

I. Braeger

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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November 7, 1956

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Philadelphia 2, Pennsylvania

Dear Joe:

It was good to hear from you.

You know very well that I am always glad to cooperate with you and shall very shortly send you a list of watercolors, drawings and prints by Ben Shahn, which will be available for your exhibition running from January 20th - February 24th.

Unfortunately, the Fogg Museum exhibition of his work will run concurrently. This show will be all inclusive and will be largely made up of loans from museums and collectors. It may be necessary for you to borrow some pictures also, and I shall give you complete data in the list I will send you.

I am sorry that you are not coming in to make a personal selection, as it is always a pleasure to see you.

Sincerely yours,

RM/eh

THE ART INSTITUTE OF CHICAGO

EVERETT D. GRAFF, *President* ROBERT ALLERTON, *Honorary Vice President* RUSSELL TYSON, *Honorary Vice President*
PERCY B. ECKHART, *Vice President* LESTER ARMOUR, *Vice President* FRANK B. HUBACHEK, *Vice President* HOMER J. LIVINGSTON, *Treasurer*
DANIEL CATTON RICH, *Director* CHARLES FARENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LLOYD W. BROWN, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

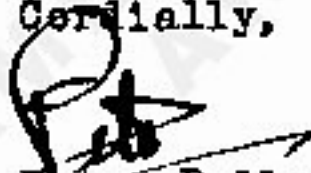
November 9, 1956

Dear Edith:

I'll be in New York the week of the
19th. Look forward to seeing you. Will call for
an appointment.

I'll be staying at the Warwick Hotel.

Cordially,


Peter Pollack
Public Relations Counsel

Mrs. Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York, New York

PJP:ejr

oy - ob ich den lieb!

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Death of a Miner (1949). The Metropolitan Museum of Art, New York Lend. Kerrigan 11-8-56

The violinist (1947). The Museum of Modern Art, New York

Women of miners (1948). Philadelphia Museum of Art, Philadelphia.

Anxious Time (1953). The Downtown Gallery, New York.

Nocturne (1949). Coll. Nelson Rockefeller, New York.

Tax

COLUMBIA UNIVERSITY
IN THE CITY OF NEW YORK

OFFICE OF THE
CLERK OF THE TRUSTEES
75 MAIDEN LANE
NEW YORK 38, NEW YORK

November 21, 1956

Dear Sirs:

On behalf of the Trustees and by their direction,
I beg to convey to you the thanks of the University
for a gift of \$200. for the President's Gift Account.

Yours respectfully,

U. Hunter Dodge
Clerk

The Downtown Gallery Inc.
32 East 51st Street
New York, New York

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
was published 60 years after the date of sale.

November 6, 1956

Mrs. Arthur Dintenfuss
B Contemporary Paintings
Hotel Dennis
Michigan Avenue and Boardwalk
Atlantic City, New Jersey

Dear Terry:

It was good to hear from you and to learn that you
had such a good time in Mexico.

Thank you for letting me know that the Shahn draw-
ing was purchased by Mrs. Cohen. Indeed, we had
no intention of forgetting your commission, and as
soon as we get paid, a check will follow.

Sincerely yours,

ECM/eh
Enc.

the Murdock Collection and all the dealers from whom I have made purchases.

Charles has told me that your sister is very ill. I am so sorry, for I realize how much she means to you.

Sincerely,
Elizabeth

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 16, 1956

Mr. Russell F. Wake
Dunbar Furniture Corp
695 Merchandise Mart
Chicago, Illinois

Dear Mr. Wake:

Mrs. Halpert asked me to let you know that there
are several copies of "Blackhawk" available and
that we shall be glad to send you as many as
you would like.

Sincerely yours

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.


-2-

November 5, 1956

collections in the New York City area between Christmas and New Year's. I certainly hope that you can give us assistance in realizing our plan. I am enclosing eight cards of invitation.

I send my most cordial personal greeting.

Sincerely,


Joseph T. Fraser, Jr.,
Director.

JTFjr:ae

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMERICAN ACADEMY IN ROME
VIA ANGELO MASINA, 5
(PORTA S. PANCRAZIO)
ROME

Nov 22.56

CABLE ADDRESS
"AMACADMY"

Dear Mr Allen,

I was distressed to hear of the damage to the two "Donne", however it is a simple thing to repair.

I have this morning phoned Arthur Bollinger and he suggested that you file a claim for \$50. to the American Export Lines for mishandling. As I have shipped many bronzes to the states at a high rate of insurance and never had any breakage when well packed, I did not put any insurance on these or the last few shipments. I do not feel the high rate to be justified except in very fragile pieces.

As to the reparation I have had much welding done by a Mr. Zaslav, 523 East 73 St. N.Y.C. 25. Tel. Rk. 4.8456. If the pieces can be brought to his shop, he will weld them together and match the patina for about \$5. as he has much experience in these things.

I personally do not feel you should bother with insurance as it will keep the pieces out of circulation for months.

Did you receive the photos which I sent air mail yet? I would be anxious to know if Mrs Walpert is interested in showing some of these for Times. Enclosed find 3 recent small things.

Also I would appreciate a payment on the pieces received as I have put out quite a bit for the casting. As ever.

Sincerely,

Milton Akshof.

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November 14, 1956

Mr. John Bowman
Northwest Airlines
Seattle - Tacoma Airport
Seattle, Washington

Dear John:

It just occurred to me that we did not hear about the receipt of the paintings and sculpture we sent you, and I am somewhat disturbed regarding the matter.

The sculpture was shipped on October 18th to the Hunter Hotel, and the painting on October 31st c/o Northwest Airlines.

Won't you please let me know immediately whether or not they arrived.

Sincerely yours,

ECB/ek

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

I must apologize for not
sending these sooner as we were
on a trip these past two weeks.
I will get some better photos
of these sculptures in plaster
as I have the bronzes here
also many new things which
I don't have photos of at
present and send them in
about a week —

Sincerely

Walter Hebbel-

[Faint, mostly illegible handwritten text]

276 Hicks Street
Brooklyn, New York
November 8, 1955

Park-Bernet Galleries, Inc.
940 Madison Avenue
New York 21, N. Y.

Gentlemen:

My attention has been called to item #25 in your catalog
of sale #1711.

Evidently, there is some misunderstanding, as I have
no intention of making any changes on the woodcarving
entitled "Family and Horse" - and have no recollection
whatsoever of having made the statement credited to me.
I am sure, that you will agree with my promise that no
artist makes corrections on a work 27 years after its
execution - and more important, his conception.

Incidentally, this is the first time I have been referred
to as Russian-American, as I came here at the age of four
and see no reason for the hyphenation.

Sincerely yours,



for to publishing information regarding sales transactions,
courtesy are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNAHILL, *Vice-President* - SELDEN B. DAUME - CHARLES T. FISHER, JR.
MRS. EDSSEL B. FORD - LESLIE H. GREEN - JAMES S. WHITCOMB

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Business Manager*

Phone TEmple 1-0360

November 21, 1956

Miss Edith G. Halpert, *Director*
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you very much for your note of November 13 which I found on my desk upon my return from North Carolina.

I take it that the de Bry engravings are those connected with his illustrations of Florida which were published in 1579 in Geneva and in 1591 in Frankfort. The book itself when it is complete is quite rare. However, in London a few weeks ago I found separate sheets for sale for one pound, meaning probably about \$3.00 or so. I imagine that the maximum one could get in America for such loose sheets would be about \$6.00 or \$7.00. I wish I could be more specific, but, as it happens, I do not remember seeing even in the publications of the Old Print Shop any information about this.

With cordial regards, I am

Sincerely yours,

Paul L. Grigaut
per em

Paul L. Grigaut
Chief Curator

PLG:em

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November 19, 1956

Mr. Gordon M. Smith, Director
The Buffalo Fine Arts Academy
Albright Art Gallery
Buffalo 22, New York

Dear Mr. Smith:

Indeed, I remember the very pleasant visit I had with you and Mrs. Smith.

Also, I remember our promise to cooperate with you in your forthcoming exhibition. However, I am a little blank about some of the paintings, particularly the O'Keeffe, as I do not recall which you found most interesting. Unfortunately, I did not make notes at the time.

Meanwhile, we have set aside the following:

New York at Night - 1916 Max Weber
22 x 24 1/2 \$3000

Canyons - 1951 Charles Sheeler
25 x 22 \$3000

The other Weber you mentioned as "Three Musicians" is evidently the one we have listed as "The Trio". This was purchased by the John Haynes Foundation and is now in the possession of the Whitney Museum. We now have some very exciting additional paintings delivered by Weber, and shall be glad to send you photographs.

Meanwhile, if you can give me a tentative description of the O'Keeffe, I shall follow through promptly so that shipment can be made by the 15th of December.

My best regards.

Sincerely yours,

RMS/ek

November 10, 1956

Mr. Boris Mirski
168 Newbury Street
Boston 16, Massachusetts

Dear Boris:

I get frequent reports of your activities, and I am very
glad that fate seems to smile upon you at this time. I
was glad, too, that Spivack came home with a Frensser, a
Svan, etc. Ben was here several days ago and told me how
handsome your current show looks, and I wish you great luck
with it.

As you may recall, you brought a painting by Graves to me
during the summer. Can you give me the final price to you,
so that I may buy the picture outright and have it for our
Christmas show. I always prefer this procedure to a com-
mission basis.

Affectionately,

RCB/ek

TOM SLICK

BENNETT BUILDING

SAN ANTONIO 5, TEXAS

November 1, 1956

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Attention: Mrs. Halpert

Dear Mrs. Halpert:

Regarding the pictures which Mr. Slick purchased from your Gallery while on his recent trip to New York, I would appreciate your sending these pictures to the above address via Slick Airways, marked COMAT. I have covered these pictures by insurance.

Sincerely,

Cleo E. Reilly

Cleo E. Reilly
Secretary

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

to ship anything so fine and valuable the way he did that
Stern board. It was nice of him to send us the Films.
I appreciate it.

My love to you,

Affectionately,

Elia

Nov. 22nd. [1956]

For publishing information regarding sales transactions,
teachers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

November 13, 1958

Mr. Paul L. Origant
Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Origant:

In my collection, I have 60 examples of Theodore de Bry's engravings which I acquired about 25 years ago.

I cannot seem to get much information about these. It occurred to me that you may be able to help me in this connection, advising me of their approximate value in the event that I want to dispose of them in the future.

I shall be most grateful for your assistance.

Sincerely yours,

RM/eh

November 21, 1956

Mrs. J. Watson Webb
Shelburne, Vermont

Dear Electra:

So that you don't think that I don't love you
anymore, I want to explain this long silence,
embarrassed as I am to continue reporting my
woes.

In addition to the family situation, I managed
to sustain a concussion when thrown against the
windshield in a car about a month ago. It was not
until last Sunday, that I became relatively normal.

After the receipt of your letter regarding the
sternboard, I raised a rumpus with Garion. His
letter, which I am now enclosing together with a
color transparency, is self explanatory.

How have you been, and when are you coming to New
York? I know you will be here on the 15th of
December, but hope to see you long before.

Affectionately,

EGW/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Stone

SS

Nov. 18, 1954

Dear Edith,

Steve & I will be in New York
Tuesday Nov. 27th and we'd like
you to have dinner with us
if you're free. We'll be in

O'DONNELL ISELIN
40 WALL STREET
NEW YORK 5, N.Y.

November 15, 1956.

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of November 7, 1956. At the moment your suggested plan of disposing of some of my pictures does not appeal to me. It would deprive my collection of some of its most important things, not that my collection amounts to a great deal.

As soon as I can find time to make a list of my pictures and then come in to see you, I will try to do so.

In haste.

Sincerely yours,

William H. Iselin

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THE AMERICAN FEDERATION OF ARTS

1082 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

THE DIRECTOR'S OFFICE

November 12, 1956

Mrs. Blith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Blith Halpert:

Your good letter of October 16th was waiting for me when I returned, only very recently, from a two-month trip through Europe. I am indeed most anxious to talk with you.

As I have a number of immediate pressing matters on my desk, I should like to call you for an appointment toward the middle or the end of this week. I am not going to Boston until December 1st, so that we shall have ample opportunity to discuss the Shahn exhibition.

With kind regards.

Very sincerely,

Thomas M. Messer
Director

TM:lm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Rafael Navas

November 19, 1968

Mrs. Stanley Wolf
1 Shore Road
Kenilworth
Great Neck, Long Island

Dear Mrs. Wolf:

I hate to bother you at this time, but the problem has reached such proportions that I really need your help.

I am referring to the painting by Mark Tobey which was included in the delivery of the paintings you wish to sell.

Subsequently, you mentioned that you might withdraw it, but when it was not picked up, I naturally assumed that you had changed your mind again. Thus, in order to place as many pictures as possible at the full price, I made a special effort to sell this to a small museum to whom this purchase represents a major event, and some stock was sold immediately in order to make prompt payment.

When I telephoned to explain this change of heart, the director was beside himself and maintained that I had no right to disclaim the sale. Thus, you can see how embarrassing all this is for me. Furthermore, I think it should please you and Mr. Wolf to have a painting of this quality function publicly where a large number of artists, students and other visitors can enjoy it. It is also most advantageous to the painter to have additional museum representations.

However, I don't want to force you into anything that will make you unhappy, and hope that you will reach an affirmative decision.

Again, I want to explain to you why I offered my cooperation in disposing of the pictures. Aside from my affection for you and Mr. Wolf, I feel very strongly that any auction which will include a number of American paintings is very detrimental to the field as a whole, because there is no dealer cartel in America and no price cooperation like that in the European art field here and abroad. Most pictures go for way below the market value and considerably below the valuations set by the auction galleries. In addition, you have to pay a commission of 20 to 25% and there is no question but that on individual pictures as well as the group in toto it would represent a big loss to you, and to us, who feel strongly about American art, it would be a "black eye" to the art field.

Again, I suggest that you think this over carefully and let me know your final decision. My best regards to you and Mr. Wolf.

Sincerely yours,

ECM/ek

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

November 21, 1956

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

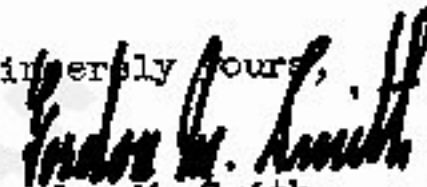
Thank you so much for your letter of November 19. I am sorry I wasn't more specific about the O'Keefe painting. The one I had reference to had large snowflakes, but I cannot remember the title of it. However, it was the only one with a snowflake design.

I am delighted to know that we may have Weber's New York at Night and Sheeler's Canyons - 1951. I would appreciate your sending up photographs of some of Weber's recent work as I would like to include one of his late paintings along with the early one.

Budworth plans to pick up all loans early in December, and they will get in touch with you in due course to arrange a time convenient to you for the collection.

With many thanks for your help in making this exhibition possible,

Sincerely yours,


Gordon M. Smith
Director

GMS:eb

MRS. FRANK J. EVERTS
P. O. BOX 118
LANCASTER, PENNSYLVANIA

Nov. 19, 1956

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, N. Y.

Dear Mrs Halpert,

Received your letter of November 15th. It was very kind of you to remember, me.

I will not sell the two Demuth's, or the one.

I suppose you know Mr. Robert E. Laker passed on June 18th 1956, and left his entire collection of Demuth's, to his friend Mr. Richard Weyand, who tragically died, of a heart attack this past week Nov. 13th 1956. So far the will has not been published in the Lancaster, papers.

When I saw your letter in the box, I thought it was about him.

Sincerely yours
Chae Everts

November 21, 1956

Mr. & Mrs. Gerald Bloch
390 First Avenue
New York, N. Y.

Dear Mr. & Mrs. Bloch:

Just to alert you about the Christmas Exhibition which opens on Tuesday, December 4th.

A printed announcement will reach you the latter part of the week, but I promised to give you advance notice.

Sincerely yours,

ECM/ek

The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 9, 1956

METROPOLITAN 8-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Halpert, Director,
The Downtown Gallery
32 East 51st Street,
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of the 7th of November. I am glad that you have the confusion so well sorted out.

We will write to Mr. Lane today about shipping arrangements for the Demuth painting.

We note that Max Weber's Still Life Distributed will be shipped with the Kuniyoshi work by W. S. Badworth & Son, for the retrospective section of the BIENNIAL, and that they will arrive around the 2nd of January.

We have already written to Mr. Stone about the Sheeler painting, and are hoping that he will be able to make his own shipping arrangements as there is no need now for the painting to arrive here before the end of December.

Considering the fact that the Davis canvas, Stale is now in Wisconsin, we would like to invite Hume, our second choice, as a substitute. As previously mentioned a later delivery date of this painting is acceptable.

Sincerely yours,

Judith Brown

Biennial Assistant.

November 18, 1968

Mrs. Frank Everts
P.O. Box 1188
Lancaster, Pa.

Dear Mrs. Everts:

You may recall the correspondence which passed between
us regarding the two paintings by Charles Demuth you
were good enough to lend us.

I am now working on a collection which should include
a figure painting by Demuth, and at this time, would be
willing to meet your figure of \$2000 less 25%, or \$1500
net, with a check mailed to you immediately upon receipt
of the picture.

I would prefer the one with the figures seated at a table
in the foreground. On the other hand, if you would care
to sell both for \$2000, I should be glad to make that
investment immediately. In any event, please let me
know which of the offers are acceptable.

Sincerely yours,

RSM/ek

for publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 16, 1956

Mr. Irving Brown
1500 Carroll Street
Brooklyn, 13 New York

Dear Mr. Brown:

The current market values of the paintings referred to are listed below:

John Marin	W.C.	Related to the Sea, 1944	2000.
	W.C.	Saco Falls, Maine, 1950	450.
	W.C.	Circus Lions in the Ring, 1941	500.
	Oil	Pertaining to West New Jersey, 1950	750.
	Oil	Prospect Harbor, Maine, 1952	1000.
Georgia O'Keeffe	Oil	Feather and Brown Leaf, 1935	1000.
Stuart Davis	Gouache	Gloucester Sunset, 1955	850.
Arthur Dove	W.C.	Harbor Bank, 1940	150.
Ben Shahn	W.C.	The Smoke Filled Room	90.
Reuben Tan	Oil	Black Horizon, 1951	250.
Lyonel Feininger	W.C.	Rain Herold, 1944	900.
Yasuo Kuniyoshi	Drawing	Calf and His Mother, 1922	450.
Yasuo Kuniyoshi	Drawing	Miss Grace, 1921	200.

Sincerely yours

MMH:q

November 10 - 1956

Memo to The Duntown Gallery
32 E. 51 St - NY 22 NY
Attention Mrs. Halpert
from Elizabeth S. Navas, Trustee
Louise C. Murdock Estate

The City of Wichita appears to question titles of all items in the Roland P. Murdock Collection. A Court hearing is set for early ~~next~~ week after next - Nov - 19th. Willy am write a statement covering your legal right to sell the works of artists you represent, which you have sold to the Louise C. Murdock Estate? Perhaps your signature should be notarized. I am sorry to bother you, but the City Commission of Wichita is obdurate in this matter of title. I must have this evidence not later than the 15th as I leave for Wichita on the 16th. The artists involved are as follows:

✓ Miles Spencer	✓ Saco Groom, Saco Bird
✓ Wm. Zorach	✓ H.G. Squire
✓ Charles Sheeler (2)	✓ M. Siporen
✓ Stuart Davis	✓ John Marin (4)
✓ Dorcas Piffen	✓ Arthur S. Dove (2)
✓ M. Barnett	✓ Kunisashi (3)

FOGG ART MUSEUM - HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

November 6, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22
New York

Dear Mrs. Halpert:

The Shahn exhibition, now entitled "The Art of Ben Shahn," is coming along nicely. We now have 29 paintings definitely promised. It begins to look as if enough were coming from the New York area to have one truck pick them all up.

I now have another request to make of you. Would you be willing to lend us the following six prints and a poster:

- ✓ Mine Building
- ✓ Paterson (in color)
- The Immigrants
- Three Politicians
- The Hand Shake
- ✓ Where the sword is ...

Clown on Horse (poster)

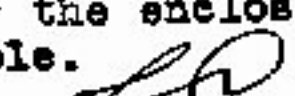
Ben would very much like to use this poster at the front door and thinks he can block out the old dates (Jan. 18 - Feb. 12) at the top.

With all good wishes,

Sincerely yours,

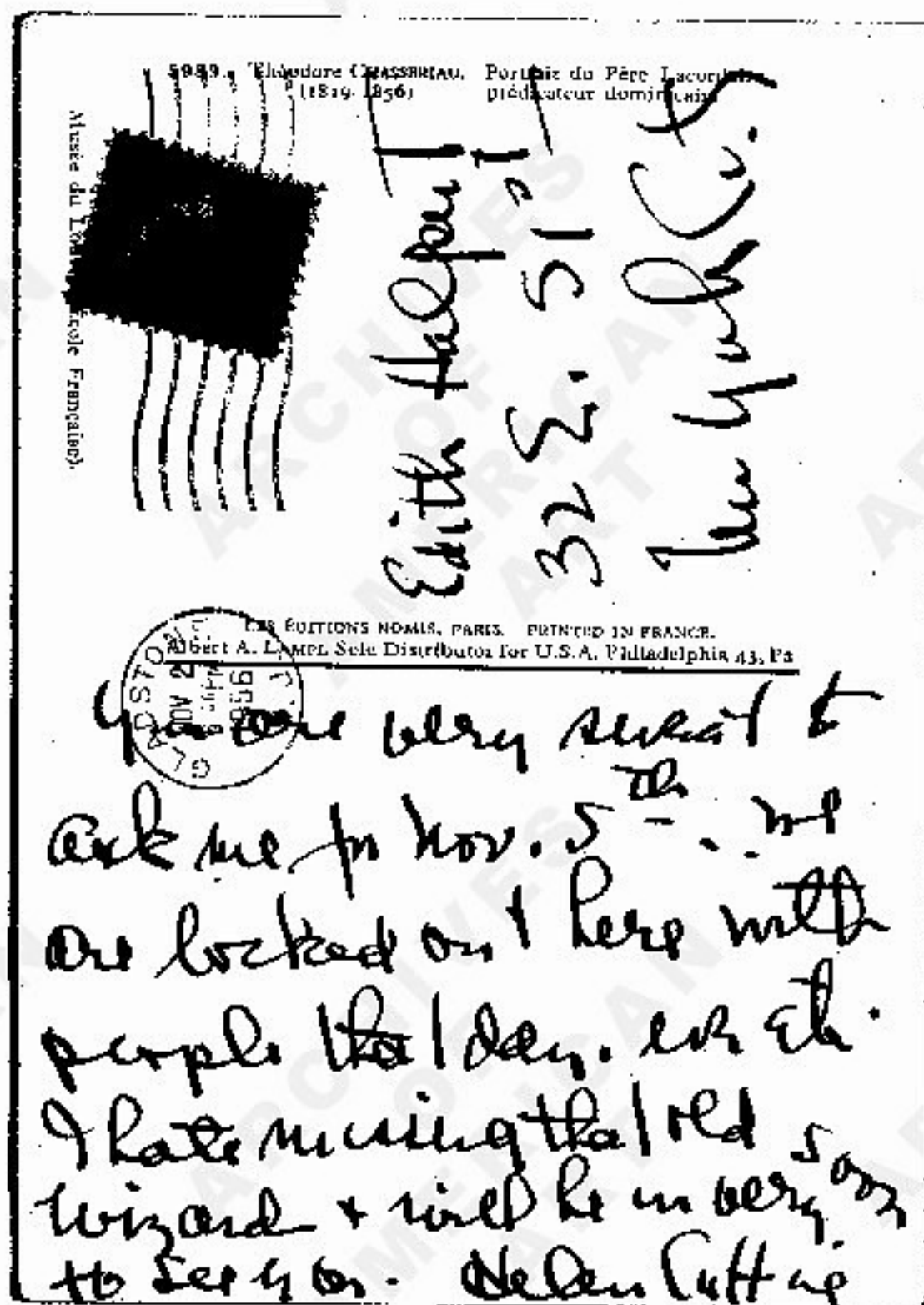

John Coolidge

P.S. As our catalogue goes to press on November 15th, we would appreciate having the enclosed forms returned as soon as possible.



Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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how you have re-acted to this
note - but I feel that you
are in a position to give us
excellent guidance and I'd appreciate
hearing from you.

With genuine appreciation and
affection,

Sincerely,

Kathryn M. Lockelson
(Mrs. Samuel Lockelson)

November 14, 1956

Mr. Leigh B. Block
Inland Steel Company
38 South Dearborn Street
Chicago 8, Illinois

Dear Mr. Block:

I am still waiting to get straightened out physically before attacking the large volume of mail.

However, I just received a wire from the Fogg Museum to the effect that the Shahn paintings will be picked up early next week. The Fogg Museum has organized a retrospective one man show of Shahn's work, to open on December 3rd. Mr. Coolidge selected for inclusion the painting entitled "Arch of Triumph", which is now either in your possession or still at the Art Institute of Chicago.

Whether or not you have decided to acquire this picture, (and it certainly should be in the affirmative) would it be possible to have it shipped directly to the Fogg Museum in Cambridge immediately? If it is to be in the collection of Inland Steel, the catalogue can carry the appropriate credit, and I would suggest that your secretary write to Mr. John Coolidge, the director, to that effect.

I am so sorry to bother you about this matter at such short notice, but as I mentioned before, I am about three weeks late in all my activities.

Sincerely yours,

RM/ek

November 21, 1956

Mrs. David S. Dunn
1215 West 67 Street
Kansas City, Missouri

Dear Mrs. Dunn:

Since the out of town mail at this time is so slow,
I am sending you this personal invitation well in
advance of the printed announcement which you will
receive in due time.

Our 31st annual Christmas show opens promptly at
10:15 P.M. on Tuesday morning, December 4th, and as
usual, contains some extraordinary "buys" by major
American artists as well as the younger group.

I hope that you plan to be in New York on that day,
or during the balance of the show.

Sincerely yours,

EGH/ek

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purchaser is living, it can be assumed that the information
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November 8, 1966

Mr. Arnold A. Rogow
State University of Iowa
Department of Political Science
Iowa City, Iowa

Dear Mr. Rogow:

As we are organizing several Shahn exhibitions at the moment, I should like very much to know whether you have made any decision about the matter. Meanwhile, would you be good enough to return the photographs, so that we can include them with the publicity material being sent to the Fogg Museum.

Thank you for your courtesy.

Sincerely yours,

EGH/ek

B E N S H A H N

Foto en color:

★ Liberation (1945). New Canaan, Conn., Private Collection.

FOTOS en negro: (black + white)

✓ Death of a Miner (1949). The Metropolitan Museum of Art, New York
✓ Composition for Clarinets and Tin Horn (1951). The Detroit Art Ins-
titute, Detroit.

✓ Epoch (1950). The Philadelphia Museum, Philadelphia.

✓ World's Greatest Comics (1946). The Downtown Gallery, New York, N. Y.

✓ Nocturne (1949). Coll. Nelson Rockefeller, New York.

✓ Bartolommeo Vanzetti and Nicola Sacco (1932). Museum of Modern Art,
New York. Don. Mrs. John D. Rockefeller, Jr.

✓ Two Testimonies (about Tom Mooney). Museum of Modern Art, New York.

✓ Juego a pala (1939). Museum of Modern Art, New York.

✓ The Red Staircase (1944). City Art Museum, St. Louis, Missouri.

✓ Cherub and children (1944). Whitney Museum of American Art, New York.

✓ The Violinist (1947). Museum of Modern Art, New York.

✓ The Wives of the Miners (1948). Philadelphia Museum of Art, Philadelphia.

✓ Anxious Time (1953). The Downtown Gallery, New York. (which one is this?)

✓ Epic Fight (1953). The Downtown Gallery, New York. (I guess he means
Homeric Struggle)

✓ Ave (1950). Wadsworth Atheneum, Hartford, Conn.

✓ We will peace. Museum of Modern Art, New York.

wait

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 18, 1958

Mr. Reeves Leventhal
A. A. A. Gallery
112 Fifth Avenue
New York, N. Y.

Dear Reeves:

A friend of mine asked me to get some valuations on paintings owned by Leon A. Harris, Jr., and since the enclosed are not in my territory, I was hoping that you could help me out in this matter.

Would you be good enough to address the letter to Mr. Harris but mail it to me, so that I can forward it with the other valuations I am obtaining for him.

Many thanks for your cooperation.

Sincerely yours,

RCH/ck
Enc.

Roman
Szyer

November 10, 1965

Dr. Herbert J. Kayden
88 East End Avenue
New York 28, N. Y.

Dear Herb:

As you probably know, I have not been feeling very well and was not in a mood to get into any discussion with Stuart Davis.

Finally, when he was in this morning, we discussed the matter at length and he is absolutely adamant about using his small oil in a barter arrangement, in view of the fact that as far as he is concerned, Mr. Black purchased it at the regular price when he was at the studio.

I think it would be a good idea for me to explain, at this point, that while I argued with him the idea you suggested is not ordinarily acceptable in any gallery. I have made exceptions personally, from time to time, but in each instance it was a small trade-in against a very much more expensive picture so that the artist received an appreciable sum. At no time, however, was it for a painting on exhibition. Thus, I feel that in all due justice, Stuart has good cause for his decision.

For your information, I have not confirmed the sale to Black, who has commissioned a very large painting from Stuart and may be very much put out if the original sale does not go through. However, I am willing to take that chance, as I feel it is more important to cooperate with you as an old friend. On the other hand, if you feel you do not want to make an outright purchase, why don't you wait for a future time when Stuart will have more paintings available, and the differential will be more to his advantage.

Sincerely yours,

RCH/ck

November 20, 1958

Mr. Henry B. Caldwell, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth 7, Texas

Dear Mr. Caldwell:

As a coincidence, I dictated a letter to you this morning, but I am now cancelling it.

I am sorry that we did not write you originally, although there was a notation on the back of the photograph to the effect that "Washington and Lafayette at the Battle of Brandywine" is a painting that was sold in the 1920's to Mrs. John D. Rockefeller, Jr. This is now in the permanent collection at Colonial Williamsburg, Virginia, and I would suggest that you write directly to Mr. Mitchell Wilder in charge of the folk art museum.

Sincerely yours,

ENC/ea

November 21, 1956

Mrs. Joseph Gersten
20 Highland Terrace
Brookton, Massachusetts

Dear Isabelle:

Well, it certainly was a treat to hear from you. I have missed so much seeing you and kept hoping that you would come to New York. I also hoped that I could pull myself together some time and fly to Boston, as I did in the past, but it has been impossible to do so. I am planning, at the moment, to attend the Shahn opening on December 3rd at the Fogg Museum and, naturally, will expect to see you.

The Brewsters called me last night, and among other things, told me about Ben's second lecture at Harvard. The boy is certainly putting it over, and I am proud of him.

When I see you, perhaps, I can coax you into a definite date to spend some time with me in New York. I doubt whether I shall take my annual trip to Florida early in December. I shall, no doubt, be on tap throughout the month.

I am glad that you are relaxing and are going to have a happy holiday weekend in a family reunion.

Affectionately,

EGG/ek

GCA

GALLERY OF CONTEMPORARY ART
90 GERRARD STREET WEST • EMPIRE 4-3721
TORONTO • ONTARIO • CANADA

November 7, 1956.

Mrs. Edith Halpert,
Downtown Gallery,
32 east 51st St.,
New York 22, N.Y.

Dear Mrs. Halpert:

Please forgive my long delay in writing you. This show has kept me extremely busy, so much so, that most of my correspondence has had to suffer as a result of it.

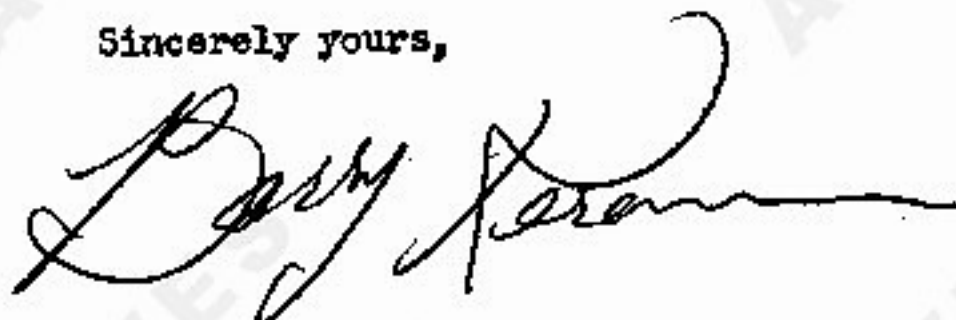
I dare say that John Marin's name made quite an imprint on this city. The success of the show, in regards to attendance, interest, and comment, was overwhelming, and far beyond our expectations. In all there was a turnout of several thousand viewers, which is unheard of, among private galleries in this city. To put it mildly, he went over with a great big bang.

I must admit, that I'm extremely embarrassed to say that there were no sales. It was difficult for Canadians to accustom themselves to the idea of a watercolor selling for as high as \$3500.00, and this was the most expensive show ever to come to Canada. I still feel, however, that the potential market is still here, and that sooner or later people will begin to buy expensive paintings. This is the first time they have ever been exposed to such prices, and I am sure we will be more successful in the future.

The paintings will be picked up by Rawlinson Packers tomorrow morning, and should be off to New York within the next few days.

Thank you again for allowing us to show this collection of paintings at our gallery, and we look forward to seeing you when you arrive in Toronto next month.

Sincerely yours,



Barry Kernerman.

P.S. I will be returning the photographs to you very shortly.

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Dr. John Coolidge

-2-

November 2, 1956

least one example of his work. Since you have his very latest picture, this should be no loss to you.

Now for title corrections:

<u>OWNED BY</u>	<u>INCORRECT TITLE</u>	<u>CORRECT TITLE</u>
Philadelphia Museum	STRUGGLE	DISCORD
Whitney Museum	MINER'S WIDOW	MINERS' WIVES
Whitney Museum	LOWELL COMMITTEE	THE PASSION FOR SACCO VANZETTI

I understand that the October 30th list is final. There are so many omissions as compared with the October 26th list, that I am rather puzzled. Let me know. Just as a personal reaction, I hate to see "Hemeric Struggle", "May Five", "Maimonides", "King Sorrow" and "Everyman" omitted among the paintings, and "Sholem Aleicham" among the drawings.

You have all the photographs in your possession, I believe, but if you want additional copies or publicity, do let me know. Incidentally, I hope that The Downtown Gallery will be mentioned in the catalogue.

My best regards.

Sincerely yours,

RCS/ak

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18 Hyde Park Gate
Kensington, S.W.7.

Western 5723.

Nov. 14th 1956

Dear Mrs. Halpert - I ^{will}
put in hand the castings
right away. I have one
of the Madonnas now which
I will send you, & as I
set the others I will send
them to you. Please take
a little time, as you know,
the Einsteins are in hand.
& one has been cast. I will
send you an Einstein & a
Madonna immediately & the
rest will follow as I get
them. It would prefer you
to send a cheque for half
the sum £675. in ~~the~~



NATIONAL INSTITUTE OF ARTS AND LETTERS
633 WEST 155TH STREET, NEW YORK 32, N. Y.

November 5, 1956

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York City

Dear Mrs. Halpert:

Al Blaustein has been recommended to the new Grant Committee for Art, 1957, for consideration as a candidate for one of our Arts and Letters Grants. Would you send not more than twenty photographs of his work to the above address, to reach us not later than November 29? As I understand, he was in your "Americans in Europe" show this fall.

Very sincerely yours,

Felicia Geffen

Felicia Geffen
Assistant Secretary

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*Did she send check?
Take it sent*

November 17, 1956

Mrs. E. Dodge
14 East 73 Street
New York, N. Y.

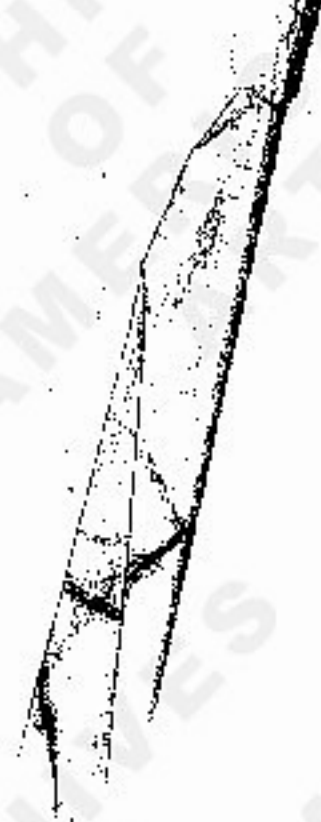
Dear Mrs. Dodge:

On November 2nd we sent you an invoice amounting to
\$4.00 for replacing the glass which was broken in
your apartment.

While this is a small amount, we feel that with all
the work involved of delivering and picking up the
print, we should not have to add the breakage. I
am sure you will agree with me.

Sincerely yours,

EX/



November 21, 1956

Mr. Henry R. Hops
806 Sheridan
Bloomington, Indiana

Dear Henry:

In going through some old correspondence, I found
a letter from you dated June, 1945. This contained
reference to three pictures in your collection
and mentioned the fact that you "want to get a
large and important picture".

Dismissing the latter possibility, although we
now have a magnificent one man show of Davis'
work, what I am really writing for is a photo-
graph of the gouache and the small oil so that
we can have each picture represented in our photo-
graphic records. Also, can you give me the title
of the silhouette?

I do wish that it is possible for you to see this
exhibition.

Sincerely yours,

RCH/ek

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November 12, 1966

Marshall Field and Company
111 North State Street
Chicago 90, Illinois

Gentlemen:

May I refer again to my letters of October 20th and October 1st, regarding order number 88214.

It occurred to me, that there may be some confusion because the correspondence is on the Downtown Gallery stationery and the bill is in the name of the American Folk Art Gallery, which is a branch of this organization but bills independently.

Sincerely yours,

ek/

Bookkeeper.

November 16, 1956

Mr. Sylvan Lang
1500 Milan Building
San Antonio, Texas

Dear Mr. Lang:

We are shipping the Braque painting to you on Monday, November 19th. Will you place this on your insurance policy? We shall insure the crate for \$500 with the Railway Express Company.

Thank you

for publishing information regarding sales transactions,
artists are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

LYMAN ALLYN MUSEUM
NEW LONDON, CONN.

November 14, 1956

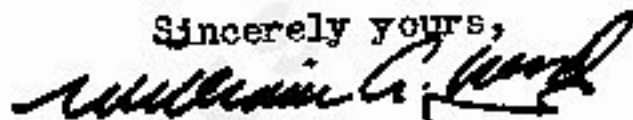
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your note of November 10th. I haven't forgotten about coming to see you in New York but, unfortunately, my schedule of teaching six days a week has not made it possible for me to get away as yet. However, I will be in New York next week-end during the Thanksgiving holidays and will make a point of dropping in to see you on Friday the 23rd, if this time is convenient for you. We are still very much interested in the loan.

Thank you for your patience.

Sincerely yours,



William Ashby McCloy
Curator

WAM:mp

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not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is correct.

November 7, 1956

Mr. Paul Lamb
Union Commerce Building
Cleveland 14, Ohio

Dear Mr. Lamb:

Mrs. Edith Halpert sold to me your painting, composi-
tion, "Le Printemps" by Anthon Friesz, for the price
of \$550.

Mrs. Halpert asked me to inform you accordingly and

to send you the amount of	\$550.00
less her commission of	<u>55.00</u>

leaving	\$495.00
---------	----------

in conclusion of this affair.

You therefore receive herewith my check number 6652
amounting to \$495; Chase Manhattan Bank, Park Avenue
Branch, New York. At the same time I am sending the
amount of \$55. to Mrs. Halpert together with a copy of
this letter.

I would appreciate receiving your acknowledgement of
having received the payment.

Sincerely,

J. K. Thannhauser

JT:cmg
Enclosure

cc: Mrs. Edith Halpert

November 8, 1956

Director
The Downtown Gallery
32 E. 51 Street
New York City

Dear Sir:

I am enclosing a 3¢ stamp in the hope that you will send me the catalog for Stuart Davis' exhibit of new paintings. If there is a charge for this bulletin, I will be glad to forward money for same.

Thank you for this courtesy.

Sincerely yours,

Mrs. Jan B. Kowal
832 Seward
Detroit 2, Michigan

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

You are cordially invited to an informal
reception celebrating the 25th year of
the Addison Gallery of American Art

5 P.M.

November 10th, 1956

Following the annual Andover Exeter football game

Bart

tion to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 19, 1956

Dear Mr. Hebalde:

The sculpture arrived this morning. We received three "Donna Trastevere" and two "Picador". Two of the former were damaged in transit; one with the apple leaves and one finger broken off; the other with one leaf of the apple broken off.

We immediately contacted our broker who advised us to write immediately, so that you could file a claim with the insurance company at your end. Will you kindly do this at your earliest convenience and let us know if, and how, this can be repaired.

We are very distressed about these damages and hope to hear from you as soon as possible about what we should do.

Sincerely yours

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GUMPS

20 November 1956

Mrs. Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York City 22, New York

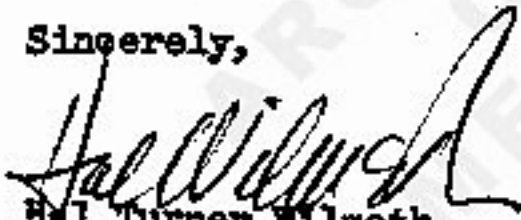
Dear Mrs. Halpert:

Thank you for your letter of November 10th.

"Desk and Chairs" was shipped to you shortly after the bulk of the show. It must have crossed your letter enroute; if you have not received it, please let me know. We were a little unhappy with our customer - we were positive that he was going to take it.

I am sorry that previous plans do not permit our taking "Americans in Europe" before your Boston schedule. The first open date I have now would be May, however, I could pull a switch and use it in April - I would be very interested in the show if we could get Landau to take it in LA or at least get someone else to share our shipping expenses. With any suggestions from you I'll investigate this possibility - if we could schedule it here as late as April. I hope we can work this out for, more than anything else, I'd just like to see the show myself.

Sincerely,



Hal Turner Wilketh
Director
GUMPS GALLERY

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November 20, 1956

Mr. Robert Coopersik
333 Seventh Avenue
New York, N. Y.

Dear Mr. Coopersik:

Some time ago you expressed an interest in the work of Max Weber.

As a special feature in our 31st Christmas Exhibition, we are including examples of this artist's work which were purchased especially for this occasion.

Although you will receive our official announcement, I am sending you this advance notice so that you may arrange to be here promptly at the opening, Tuesday, December 3rd.

Sincerely yours,

RCM/ek

POY
November 12, 1968

Mr. Arthur S. Lerner
Guild Film Company, Inc.
466 Park Avenue
New York 22, N. Y.

Dear Mr. Lerner:

I did not get in touch with you sooner, as our supply of Shahn drawings was dissipated very quickly. Now, however, we have others in stock and I would suggest that you come in shortly, before the shipment is made to the Fogg Museum where Shahn will be featured with a large retrospective exhibition.

It will be nice to see you again.

Sincerely yours,

RGL/ek

Nov. 14, 1956

Mr. John Coolidge, Director
Fogg Art Museum
Cambridge 38,
Mass.

Dear Mr. Coolidge:

The forms enclosed are for drawings and paintings in the collections listed on the title section. You have the address of Mr. Poplack.

I will send you the other consignment for the prints of Ben Shahn. Will you also send me the forms for the paintings being picked up at The Downtown Gallery.

Thanking you

Sincerely yours

John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22,
N.Y.

The address of Mr. Poplack is as follows -

Mr. William J. Poplack
511 Lake Ave.
Birmingham,
Michigan

The prints on the consignment enclosed will be called for at The Downtown Gallery -

The number of paintings and drawings being picked up at The Downtown Gallery total eleven; so if we could have forms for them, also forms for one extra print.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DUNBAR ACCESSORIES

835 MERCHANDISE MART, CHICAGO 94, ILLINOIS DELAWARE 7-1303

NOVEMBER 1, 1956

DOWNTOWN GALLERY, INC.
32 EAST 51ST
NEW YORK, NEW YORK

GENTLEMEN:

ATTACHED PLEASE FIND OUR CHECK AMOUNTING TO \$43.50
IN PAYMENT OF ONE CUSHING WEATHERVANE "SCROLL WITH HAND"
AND ONE ROD, WHICH WAS ON CONSIGNMENT TO US - #5432
OF 6/7/55.

YOURS VERY TRULY,
DUNBAR ACCESSORIES

Russell F. Wake
RUSSELL F. WAKE

PMB

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Robert full his death

Reverly -

Time wearless on -
My love and thanks
Hym

Devotedly,
Eulio

Nov. 3rd

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 17, 1956

Mr. Joseph M. Lacy
Eero Saarinen and Associates
Bloomfield Hills, Michigan

Dear Mr. Lacy:

I am so sorry that your letter of October 17th has been held up so long, but I have been ill for several weeks and I am just attacking the correspondence file.

Most reluctantly, I sent a check to Ringland-Johnson for \$172.50. This was the bill you had enclosed in your letter.

I hope that this finally will straighten out the expensive adventure for us. My best regards.

Sincerely yours,

ECM/ek

November 21, 1956

Mr. Peter A. Wick
Museum of Fine Arts
Department of Prints
Boston 15, Massachusetts

Dear Mr. Wick:

I am sorry that my letter sounded like an ultimatum.
Now we can both get under the table and eat crumbs.

Since "Cape Anne" has been purchased by the museum,
I don't think it wise to include it in the exhibition
as the public characteristically goes for the picture
bearing a red star. Thus, I am returning it to you
very shortly. The bill you requested is enclosed.

We have just purchased several Douth watercolors
which I like very much, but none is as fine as the
pair we had and which I am still trying to get.

Perhaps, if you are planning to be in town, you can
drop in to see these. In any event, it will be awfully
nice to visit with you again.

Sincerely yours,

RCH/ck
Enc.

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

10 November
1956

Mrs. Rafael Navas
916 East Sixty-sixth Street
New York 27, N. Y.

Dear Edith:
My lawyer can do nothing ^{more} with the City of Wichita, to satisfy its present City Commission. He has offered all the vouchers and receipts for all the purchases, but the City's lawyers do not accept them as sufficient proof of title. Therefore I have to send you the enclosed memorandum. Perhaps this annoyance will help you to understand the struggle I have been undergoing for a year, trying to protect

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November 8, 1956

Mr. Herbert L. Cohen
Greenlee Drive
Parkville 8, Maryland

Dear Mr. Cohen:

Several days ago, I received a note from Mrs. Arthur Bintonfass to the effect that you had telephoned reporting your acquisition of the Ben Shahn. I am very glad that you decided to retain this drawing and hope that you will be happy with it.

A bill is enclosed. Would you be good enough to sign the receipt and return it for our records.

It was very nice meeting you and Mrs. Cohen, and I hope to have the pleasure of seeing you soon again.

Sincerely yours,

ECB/ek

For Mrs. Arthur Bintonfass

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 16, 1956

Georg Jensen, Inc.,
667 Fifth Avenue
New York, N. Y.
Attention: Miss Kanstrup

Dear Miss Kanstrup:

During the past few weeks I have sent over several of our clients who are buying furnishings in keeping with the art they have acquired.

Among them was Mr. Stephen Stone who has decided on the following items:

#6005- 127	Oval Dining Table in Teak by H. Wegner Size: 70 $\frac{1}{2}$ " l. 51" w. 29" h Open 133 $\frac{1}{2}$ " 2 leaves each 23 $\frac{1}{2}$ " 1 leaf 14 $\frac{1}{2}$ "	\$900 ⁰⁰
#6053	Ceiling fixture black	36 ⁰⁰
748	Table Lamp plastic (Syrta)	28 ⁵⁰

In talking with Mr. Lanning's secretary, she suggested that these be charged to the gallery which will take care of the bill, less our commission of 1/3, and subsequently of the shipping charges which are also to be billed to us.

To keep the records straight, I believe Mrs. Stone had talked with Miss Anna Weibull about a month ago.

Will you be good enough to send me a confirmation and give me some idea of delivery date?

Sincerely yours

WHL:z

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AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5
PORTA DI FANCAZZO
ROME

Nov 2, 56

Dear Mrs Halpert-

I hope these are not too late for Christmas show. If you are interested in keeping some of these, here are prices

- 1 "Young Fovers" - \$850.-
- 2 Rape of Sabine women^{#2} - \$800.-
3. Mosaic - \$350.-
- 4 Rape of Sabine #1:-(sketch)-\$250.
5. Roman cat - \$250.-
6. Jam Session - \$750.-

The last Jam Session is really unique. All of the others have copies (six is maximum)

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November 22, 1956

Owner of #65 - Catalog Part I
c/o Parke-Bernet Galleries, Inc.
980 Madison Avenue
New York, N. Y.

Dear Owner of #65:

I have been preparing a book on the cigar store figures for some time, patterning it after my book "American Figureheads and Their Carvers."

The Parke-Bernet Galleries have said they would furnish me with some of the pictures if I obtained permission from the owners. So I am writing you as an owner of No. 65.

These I will use in my book along with any history I am able to find. I shall appreciate very much hearing from you.

Sincerely,

Pauline A. Pinckney

Pauline A. Pinckney

PAP/m

713 Graham Place,
Austin, Texas.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT
HENRY S. DRINKER, VICE PRESIDENT

C. NEWBOLD TAYLOR, TREASURER
JOSEPH T. FRABER, JR., DIRECTOR & SECRETARY
RAYMOND T. ENTENMANN, CURATOR OF SCHOOLS

November 5, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

You will recall that when we talked last I told you something of our change of plans for subsequent seasons. We will continue to number our annual exhibitions held in January of each year in normal order of succession, but they will not always be the same in character. Our present plan is to alternate oil and sculpture shows with water color, print and drawing shows. Due to our large celebration, we have not collaborated with the Philadelphia Water Color Club for two years. Therefore, the exhibition of this winter will be named the 152nd Annual and will be made up of water colors, prints and drawings. The major part of this show, we trust, will be got through an open jury system. The jury will consist of professional artists.

Our committee, however, has decided on a departure from our usual system by inviting a restricted number of artists to insure the inclusion of artists of large reputation. A list has been made up of about 25 artists covering a breadth of approach, and also broadly scattered throughout the country, and well represented as to dealer representation. Each one of these artists will be shown with a group of five to eight examples. We thoroughly believe that this method shows much more truly an artist's stature than the old method of a multitudinous number of items each by a different artist. We are particularly hopeful that you can make such a group available of the work of Ben Shahn. The examples do not need to all be in the same medium, although they must be water colors, prints or drawings, and we do ask that they be things not formerly exhibited in Philadelphia. The show will run from January 20 through February 24, and the Manhattan Storage Company will be making

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DUNBAR FURNITURE CORPORATION OF INDIANA. EXECUTIVE OFFICE: BERNE, INDIANA
SHOWROOMS: NEW YORK CHICAGO BOSTON KANSAS CITY LOS ANGELES SEATTLE

CHICAGO: 829 MERCHANDISE MART
DELAWARE 7-1303

DUNBAR

*PP write yes today
that we
have several
in house*

NOVEMBER 14, 1956

MISS EDITH HALPERT
DIRECTOR
DOWNTOWN GALLERY, INC.
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MISS HALPERT:

WE ARE WRITING, WONDERING IF THERE IS ANOTHER CUSHING WEATHERVANE
BLACKHAWK HORSE AVAILABLE?

WE STILL HAVE ONE ON OUR SHOWROOM FLOOR, HOWEVER, THERE IS A
TEMPORARY "HOLD" ON SAME PENDING RECEIPT OF THE CUSTOMER'S CONFIR-
MATION. IN THE EVENT THAT THIS TURNS OUT TO BE A CONFIRMED ORDER,
WE ARE WONDERING IF IT WOULD BE POSSIBLE TO OBTAIN ANOTHER FOR
ANOTHER CUSTOMER.

IF YOU HAPPEN TO HAVE ONE, PLEASE RESERVE IT IN OUR NAME, AND WE
WILL CONTACT THE CUSTOMER.

THANKING YOU FOR YOUR ATTENTION TO THIS MATTER, WE REMAIN,

YOURS VERY TRULY,

DUNBAR ACCESSORIES

Russell F. Wake

RUSSELL F. WAKE

RFW:bb

DUNBAR

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE MUSEUM OF MODERN ART

NEW YORK 19

THE ABBY ALDRICH ROCKEFELLER PRINT ROOM

11 WEST 53RD STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

November 8, 1956

Mrs. Edith Greger Halpert
32 East 51st Street
New York,
New York

Dear Edith:

I am so sorry that I missed the Stuart Davis party. I have been
locked at home trying to finish a book on Edvard Munch.

Let's have dinner soon.

Best,

Bill

William S. Lieberman

WSL:sh

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
reliant is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 21, 1936

Miss Helen Frankenthaler
657 West End Avenue
New York, N. Y.

Dear Miss Frankenthaler:

Although there are two more weeks to go, I thought I would alert you about our 31st annual Christmas Exhibition which opens on Tuesday, December 4th.

This year, more than ever, we are including some extraordinary "buys". Prices range from \$40 to \$750, giving a complete cross section of the top ranking American artists as well as the younger group and folk art.

I hope to see you among the first comers when the collection is complete.

Sincerely yours,

ECM/ch

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November 19, 1956

Mr. John Foley
32 East 51st Street
New York, N.Y.

Dear Mr. Foley:

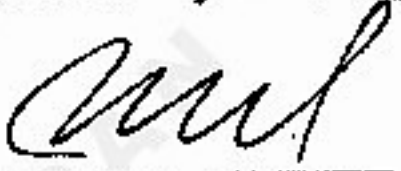
I enclose herewith a bill from L. Glashow, Inc., for cleaning a stoppage in the waste line of your sink. They found a rag and a fork clogging the drain. This is the fourth time we have had a stoppage in this line and, in view of the circumstances, we must ask you to pay this charge. Will you be good enough to return the bill to this office together with your check for \$17.50.

Please also instruct your help to always leave the strainer in the waste. This will prevent recurrence of these stoppages.

Very truly yours,

I. M. SCHWARZKOPF, INC. Agent

By:


Irving M. Schwarzkopf

IMS/pvk
Encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 19, 1956

Mr. Reginald Poland
Director of the Museum
Atlanta Art Association
1280 Peachtree Street, N.E.
Atlanta 9, Georgia

Dear Mr. Poland:

We have just received word from the Brooklyn Museum that the drawings selected for their forthcoming exhibition are to be picked up in the very near future. Among the drawings is the Kuniyoshi, "Juggler", which was sent to you on October 21st for consideration. Subsequently we mailed you a photograph of "My Fate is in Your Hands".

I don't want to rush you into a decision, but I do want to know whether we can depend on this drawing for the Brooklyn show. Won't you please let me know at your earliest convenience.

Sincerely yours,

RGE/ek

November 16, 1958

Mr. William Abby McElroy, Curator
Lyman Allyn Museum
New London, Connecticut

Dear Mr. McElroy:

In going through my follow up file, I came across
your letter of September 18th mentioning that you
would drop in during October.

At the moment, I would like to know whether you
are still interested in the loan so that I will
not make any other plans.

Thank you for your courtesy.

Sincerely yours,

EGM/ek

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RAYMOND R. MEYERS, M.D.
518 ONTARIO STREET
BUFFALO 7, NEW YORK
PHONE: RI 3993

Nov. 7 - 1956

Dear Edith -

Enclosed please find check for
Two hundred dollars -

I am sure that you would enjoy
this article. It has already accomplished
some of its purpose. A great many people
have become interested & have inquired
information from me - I hope that
my message can bring happiness to a
great many as it has ^{to us.}

Many of our fine ~~paintings~~ ^{photographs} have been
photographed well in Black & White. Therefore
the photographs made the choice of painters

November 13, 1956

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS


Mrs. Edith Gregor Halpert
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

Your ultimatum of yesterday is in hand and both Prendergast watercolors are returning to you this date under separate cover. For this outrageous provocation of your good will we are unworthy to eat crumbs from beneath your table. I informed the Director's secretary that the two watercolors he had selected on approval from your gallery on March 21st were in the shipping room being returned after three letters of inquiry from you, and endless solicitations on our part. Result: please consider that you have sold to the Museum of Fine Arts the smaller, more fluid of the two, entitled Cape Anne. If you send me the bill made out to the Museum I shall turn it over to the Treasurer for prompt payment (Watercolors, American, may be purchased at the discretion of the Director and Curator). When you are through exhibiting the Prendergast you may send it back at your convenience.

With abject apologies, I am

Humbly,


Peter A. Wick
Assistant Curator

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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MEYER FRIEDMAN, M. D.
RAY H. ROSENMAN, M. D.
2248 POST STREET
SAN FRANCISCO 15

Nov 1, 1956

Gentlemen:

I should appreciate hearing from you when I may expect to receive the main oil painting which I purchased in May. You will find enclosed monthly check for 100 dollars.

Sincerely,

Meyer Friedman

November 10, 1968

Mr. William E. Hartmann
Skidmore, Owings and Merrill
180 West Monroe Street
Chicago 3, Illinois

Dear Mr. Hartmann:

Now that the Davis party is over and the exhibition opened with four sales, I thought that it was a propitious time to discuss the Inland Steel matter with the maestro.

As I suspected, he was greatly impressed with my two escorts during the visit and with the photographs of the building. Consequently, he will be interested in making a "vertical painting" for the company. Will you be good enough to send a blueprint or drawing indicating the exact location and suggesting the size of the painting? Also, it would be a good idea to indicate the "color scheme" planned for the location. Stuart was amused and rather liked the idea of incorporating the word Inland or Steel, not necessarily per se, but using the letters within the composition as well as some of the forms that you referred to. Thus, we shall have to have photographs of the latter at your convenience.

As soon as we get all the material and the size, we can get down to the vulgar details of price, etc. He understands that he will have almost nine months in which to execute the picture. Am I right?

I hope that you will be in New York during the exhibition to see the paintings in toto. They really look magnificent.

Sincerely yours,

ECH/ek
cc/ Mr. Leigh H. Block

November 8, 1956

Dr. Raymond R. Meyers
518 Ontario Street
Buffalo 7, New York

Dear Ray:

Indeed, I was very much impressed with the article, and
I am very pleased with the way you handled the inter-
view. Your emphasis was placed in just the right spots
and, I am sure, that your example will inspire many
heretofore timid souls to emulate you.

I was very bitter about the article which appeared in
Fortune Magazine under the title of "Art as an Invest-
ment". So far, all those who have started with this
idea in mind have failed very badly. On the other hand,
those who purchase for pleasure invariably come out on
top from every point of view.

It gave me special pleasure to feel that I made a small
contribution, and that fact is the gratification that
makes up for all the hard work and occasional anguish.
Thanks for the ad.

I look forward to seeing you and Evelyn in the near
future.

Sincerely yours,

RSM/ek

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researcher is responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 12, 1958

Mr. John Looper
Marion Keogler Malley Art Institute
755 Austin Highway
San Antonio 6, Texas

Dear John:

Pardon me for being persistent, but I do miss the Herash
so much that I hope it can be sent to me via Slick Air-
ways when your show is over.

Again I repeat, that Mr. Slick did not intend to use the
sculpture at the moment, and I might just as well have
fun with it until the other cast is completed. This, of
course, is based on the premise that he does not mind.

Sincerely yours,

RGL/ek

Dear Mrs. Halpert:

I hope that the delay in presenting my bill for the four Hartley paintings will not have upset your month by month rules & regulations too much.

The frantic get away from New York as well as the efforts to get settled up here, took all there was of me for the time being.

But now, at last, I want to thank you for your kind services in sending around the other Hartleys - to Bertha Schaefer & to the Museum of Modern art. It was all a very great help to me at that particular time and I appreciate it all fully & indeed.

That you should have been pleased to buy the

Nov. 20, 1956

Mrs. Una Johnson
Brooklyn Museum
Eastern Parkway
Brooklyn 38,
N.Y.

Dear Mrs. Johnson:

I am sending you this photograph of the Georgia O'Keeffe drawing in your Exhibition of Drawings. If it is not too late, I can send you some more prints by the end of next week.

This has been a complete oversight, on my part, in not supplying you with these, at a much earlier date.

Please let me hear from you •

Sincerely yours

John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Being Shipped from
THE DOWNTOWN GALLERY

Answered J.M.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PAINTINGS

We need the size	The World's Greatest Comics (Coll. Mrs. Edith G. Halpert)	Tempera 48x35	1946
We need the size and their address	When the Saints (Mr. & Mrs. Fred Friendly) CBS - 485 Madison Ave.	Tempera 30x53	1956
	Cybernetics (The Downtown Gallery)	Tempera	1953
I told you Lee Bloch has this	Arch of Triumph (The Downtown Gallery)	Tempera	1947
	Downfall (The Downtown Gallery)	Watercolor	1952
	Nicholas O (The Downtown Gallery)	Watercolor	1951
	Girl Jumping Rope (Mr. and Mrs. Stephen Stone)	Tempera	1943

DRAWINGS

We need size and medium	Acrobats (The Downtown Gallery)	Drawing 40x25	1951
	Circus Tumblers (The Downtown Gallery)	Drawing	1956
	Safe (The Downtown Gallery)	Drawing	1956
	Tablets of the Law (Mr. William J. Poplack)	Drawing	1956

PRINTS

Where There's a Book There is No Sword Silkscreen

Are there any Mr. Shah says one "t"	Patterson #1 Mine Building	Col. Silkscreen Col. Silkscreen
---	-------------------------------	------------------------------------

DOS DE MAYO 21
Palma de Mallorca

Nov 8

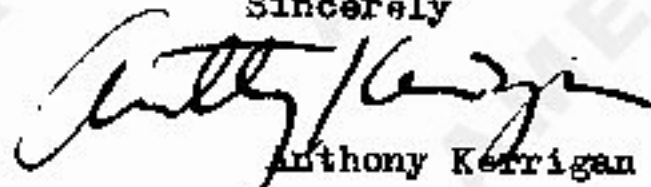
Dear Edith Halpert:

Thank you very much for your kind letter of Oct 23. I trust the acquisition of the photos requested by Sr. Hernández Perera will not cause difficulties for you. When the prints are ready, it will be most convenient to send them directly to Sr. Hernández, GOYA magazine, Lázaro Galdiano Museum, Madrid.

In your letter you write: "...I doubt whether we have a color transparency of LIBERATION but I am listing below those that are available for your consideration." Through an oversight, there was no listing of alternatives at the bottom of the letter, and I wrote Sr. Hernández asking him for a list of alternative choices for color transparencies in order of preference, and he sent me the enclosed five choices. If none of these are available either, we will leave it up to your good judgement and convenience as to which transparency to use here.

Thank you once again for your kindness and attention. If there is anything I can do for you here in Spain, whether in connection with the article on Ben Shahn or any other matter, please call upon me.

Sincerely


Anthony Kerrigan

WILLIAM H. LANE
LEOMINSTER, MASSACHUSETTS

8.0.07150

Nov. 7/1906

Edith

My haste to leave, my interest
in the Davis and the fact that
I was still rockin' and rollin'
a little from the evening before
caused me to forget to ask
you about the Kunyoshi and
the Engelholm hanging downstairs.
The first I was surprised to see
back and the other has grown
on me. What are the prices?

In spite of the feeling, I know
you have about the election, I
trust you won't take the Affairs
of State on your shoulders with
everything else and that you
will be feeling yourself again soon.
Bill

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

November 9, 1956

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

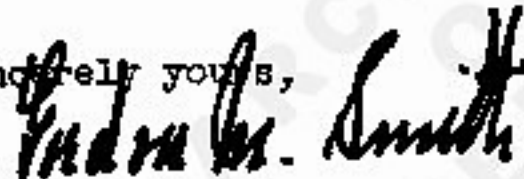
Dear Mrs. Halpert:

You probably remember that when I visited you recently we discussed our plans for an exhibition of American painters and sculptors not now represented in our collection. The show is to be held from January 4 - 27, 1957, and I wonder if you would lend us your Sheeler, New York, your two Max Webers, New York at Night and Three Musicians, and the O'Keefe painting I saw the day I was in the gallery. We will pay for all packing, shipping and insurance charges, and are arranging to have W. S. Budworth collect and forward the shipment. Inasmuch as December is a very rushed season, I am asking that all loans reach us no later than December 15 to avoid any last minute delays due to Christmas shipments. Ordinarily I would not ask to have loans sent on so far in advance of the opening of an exhibition, but it seems the only wise thing to do at this time of year.

I will look forward to hearing from you, and I hope very much that it will be possible for you to let us borrow these four pictures.

With kind regards,

Sincerely yours,



Gordon M. Smith
Director

GMS:eb

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November 21, 1958

Mr. Hermann Warner Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

I am sure you must be bored at the very thought of a Downtown Gallery letterhead, but as you know I am subject to our artists' whims and will understand.

We have no oils by Weber later than 1952 and, therefore, I have suggested to him that he either send in some later paintings or let us have the photographs. To date, he has done neither, despite the fact that we have repeated the request a number of times - thus, unless you want one of his superb gouaches, why don't you drop him in the second exhibition. I can send you photographs immediately of several gouaches, since they represent the only medium he has used during the past two years. An exhibition of 25 paintings will be held here in January, but we have others all equally high in quality.

And so, my apologies and best regards.

Sincerely yours,

EGW/ek

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

VICE-PRESIDENT AND
GENERAL MERCHANDISE MANAGER



November 9, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N. Y.

My dear Mrs. Halpert:

I want to thank you again so very, very much for your time and advice to me. I really can't tell you how much I appreciate it.

I am enclosing herewith the photographs which I promised you. There are two of the Fujita oils. There is a third Fujita oil, which is in my sister's apartment in New York and which, therefore, you will see in person rather than by photograph because I will have it brought in to your gallery. I would very much like, if it is possible, an appraisal on these of around \$700 to \$800 apiece.

On the Raphael Soyer I would like, if you think it is worth it, an appraisal of around \$1,200 and on the Romano around \$500 to \$600.

The last photograph is of a painting done for me by Bjorn Winblad of Copenhagen. You may know his ceramics and posters from George Jensen or perhaps from the things which were in the Scandinavian Exhibition, which is presently touring America. I bought a great many things from him in Copenhagen but this is the only piece which I have thought about giving away this year. I would very much appreciate it if I could get an appraisal of \$1,000.

I have talked to both Mr. Caldwell and Mr. Leeper and both of them are extremely grateful to you, as am I.

Sincerely,

Leon A. Harris, Jr.

LAH:G

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time to publishing information regarding sales transactions.
 researchers are responsible for obtaining written permission
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 established after a reasonable search whether an artist or
 purchaser is living, it can be assumed that the information
 may be published 60 years after the date of sale.

November 7, 1966

Mr. O'Donnell Iselin
 40 Wall Street
 New York, N. Y.

Dear Mr. Iselin:

It has been a long time since I had the pleasure of seeing you.

I am writing rather a strange letter to you, and hope you won't mind.

Among our collectors, there are two who are working on a very interesting idea of assembling a complete evolution of an artist's work. One is specializing in Sheeler and the other in Davis. We are encouraging these collectors and are doing all we can to help fill in the gaps, which naturally exist more in the earlier paintings.

In looking through our records, we find that you have several pictures by each of the artists mentioned, dating from 1931 - 1944, as enumerated below:

April, 1931	Davis	BOATS	\$300
June, 1931	Sheeler	STILL LIFE	100
June, 1931	Davis	COMPOSITION	100
May, 1934	Davis	SAIL LOFT	250
May, 1934	Sheeler	CONNECTICUT HERRNS	100
May, 1935	Sheeler	BALLET MECHANIQUE	300
May, 1935	Sheeler	TOTEMS IN STEEL	100
Dec., 1944	Sheeler	CATASTROPHE #1	250

Incidentally, both collectors plan to give these large units to public institutions and it will be a service to the artists and to the institutions to have as complete a representation of the painters involved as possible. If you, like most of us, are making plans for giving works of art to museums, these small examples, as such, would not be of great significance unless they were incorporated in the evolution collections I mentioned. Thus, we would be prepared to either purchase these outright at a higher figure, or if you are not sure to sell the pictures, perhaps you could select an institution like the Whitney Museum, where they could be displayed.

Very truly yours,
 Alfred H. Barr, Jr.

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OFFICE OF THE EDITOR

GALLERY

222 E. 111th St. New York 35, N.Y. MURRAY HILL

POC
Submits

Director of Publicity
The Downtown Gallery
32 East 51st St.
New York, New York

Dear Sir:

We would appreciate your placing our name
on your list of those receiving advance
news of showings and comments.

Thank you.

Sincerely,

Mary Drah
Mary Drah
for the Editor

November 8, 1954

November 20, 1958

Mr. James N. Rosenberg
575 Madison Avenue
New York 22, N. Y.

Dear Mr. Rosenberg:

Pardon me for being so slow in replying, but I have been somewhat under the weather and have not been at my correspondence file for some time.

Indeed, I shall be very glad to see Mrs. MacKendrick, but I doubt whether it will be of any advantage to her. About three years ago, I decided to reduce my responsibilities by moving my ex assistant and 25 younger artists out of this gallery.

This also made it possible for me to concentrate on the ten "old masters" and break down the past line of demarcation between European and American art. If it is of any interest to you, we have made our final convert - great French collections also include American pictures.

As a conscience fund, we arrange two or three exhibitions annually, concentrating on unknown or little known artists of a specific locale, such as Artists from Boston; Chicago; Los Angeles; Americans in Europe.

All this is to explain why we do not and cannot add individual artists to our list. Since there are about 150 galleries today and we did devote so much of our efforts to young artists for 30 years, we feel that other dealers can take on this burden. With a woman like Mrs. MacKendrick, it would naturally have to be one of the established galleries, preferably one concentrating on American art - Kraushaar, Willard, Janis, Kootz, etc.

And, I repeat that I should be very glad to talk with her, if it will please you.

Sincerely yours,

RGE/ek

Paul Lamb
Attorney and Counsellor at Law
Union Commerce Building
Cleveland 14, Ohio

November 9, 1956

J. K. Thannhauser
12 East 67th St.
New York 21, N. Y.

Dear Mr. Thannhauser:

I acknowledge receipt of your check in amount \$495.00
covering the purchase of the Friese painting.

Very truly yours,

PL:SS

Not to publishing information regarding sales transactions.
essentials are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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November 6, 1956

Mr. Thomas Slick
Milam Building
San Antonio, Texas

Dear Mr. Slick:

Yesterday, Mr. Tanakauser phoned and sounded rather disturbed about the contents of your letter.

As he and I recall the original arrangement, an initial payment was to have been made immediately upon purchase of the Picasso painting and the balance in January, 1957. Then, he was distressed, as he managed to learn that he would not receive the balance in January but many months later. In his case, such as he would like to cooperate, he finds it imperative to have quick payments as he has large obligations to meet as new works of art are offered to him.

Perhaps you can arrange to send him a note dated January, 1957, and have him discount it, or whatever one does to raise money on notes. As far as this gallery is concerned, we agreed to wait for a year and our transaction is entirely satisfactory but in the case of Mr. Tanakauser, I hope that you can meet the arrangements he proposes. I hope you don't mind my writing to you, but I have the responsibility, as you know.

Sincerely yours,

ECN/ek

November 12, 1966

Mr. Robert Carlin
823 South 16th Street
Philadelphia, Pennsylvania

Dear Bob:

I am enclosing the check for the Stern Board.

Mrs. Webb's letter, which accompanied the payment, was pretty vehement and I think that she is justified in her complaint. I am quoting:

"However I must tell you that the way it was sent here was a crime. Nothing around it but a piece of corrugated cardboard. Why it was not ruined I do not know. I felt so upset about it that I just wished it had not been so fine and that I could return it to the dealer just as he sent it and feel sure that it would have been smashed to pieces. Over the right eye it looks as if it had been damaged. It is all white. Did you notice this when you saw it and also a piece of the wood is missing from what looks like a whip which the Indian is holding. I know you would want to know of this and hope you will call him down for it as this might also have happened to you.

Imagine not even putting one board across the front to protect it. It is a miracle that it was not smashed in two or several pieces."

Also, we were not advised that there was no insurance on it until it was too late. Thus, there is no possibility of collecting.

Just as a bit of free advice, I think you should always bear in mind the importance of protecting the works of art both in transportation and also with insurance.

And so, happy hunting.

Sincerely yours,

RCM/ek
Enc.

November 12, 1956

Mr. Harry Kernerman
Gallery of Contemporary Art
86 Gerrard Street West
Toronto, Ontario, Canada

Dear Mr. Kernerman:

Thank you for your letter.

I am very pleased that the show was so well received,
and that it was advantageous to the gallery. However,
I regret that you had no financial success.

Would you be good enough to send me duplicate clippings,
as we are always eager to have these in our permanent
file.

I look forward to seeing you some time during the month
of December and shall let you know considerably in ad-
vance, to make certain that my visit will be the convenient
time for you.

Sincerely yours,

BGM/ek

HERBERT J. KAYDEN, M. D.

Nov. 14, 1956

Dear Edith -

Back from Chicago - & to your letter. The exchanging of small paintings for larger ones was something you stated when we first started collecting paintings. You assured us that you would always take back a painting for a more expensive (& not necessarily very much more expensive) one. And at the time we purchased the gouache "Study" - we were hesitant because it wasn't quite what we wanted in a second Sheld Davis - & you urged us to buy it & then trade it against another one. You further said, that paintings by Sheld, Davis, Kunitzaki & Shahn were so scarce - that there was never any trouble in selling them - but rather difficulty in getting enough to sell from the artist.

In a way - I really don't see the financial disadvantage to the artist - I paid \$400 for a painting - I now add \$800 to this for a \$1200 painting - & (I assume) the \$400 painting is sold again to a new client - total to gallery, artist \$1600. And from what you say - the artist is not in need of immediate cash. But an artist has his peculiarities - & possibly financial ideas I don't understand.

However - it is true that we are not very high up in the financial bracket of your clients as collectors - but a large proportion of our paintings come from your gallery - it represents over \$6,000 worth. If there has been a change in your policy about exchanging paintings - it must be a recent one, since the Davis was bought March 55. - & it was known that it would be exchanged at the time. I can understand that it might be embarrassing & financially confusing to the artist to have the two paintings (1927) returned for the small oil - I am therefore willing to return the '55 gouache Study for

DALLAS YOUNG COLLECTIONS

TIME: November 18 to December 30, 1956

PLACE: Dallas Museum of Fine Arts

SUBJECT: Oil, Water Color, Tempera, Drawings, Sculpture (not over 50 lbs.)

TERMS: ALL WORKS ARE FOR SALE TO PUBLIC. PRICE RANGE \$100 - \$800; YOUNG COLLECTIONS TO RETAIN TEN PER CENT (10%) ON ALL SALES. ALL COMMISSIONS WILL BE USED TO HELP DEFRAY EXPENSES OF SHOW. DEFICIT TO BE MADE UP PRO RATA BY MEMBERSHIP OF YOUNG COLLECTIONS.

PRIZE: A \$100 prize is offered to the artist for the best work in the Show, selected by a qualified authority in the arts field, and a \$25 prize is awarded the work voted best by the members attending the opening of the Show.

PURPOSE OF SHOW: To stimulate interest in and collection of Contemporary American Art.

WHAT IS "YOUNG COLLECTIONS"? It is a group spontaneously organized in Dallas for the sole purpose of building up interest in collecting Contemporary American Art. In 1951, the group started with approximately nine couples and has since grown to a working membership of two hundred and fifty.

PRICE: Prices are to be set by artists or dealers, bearing in mind that Young Collections will deduct its 10% commission before making remittance.

SHIPPING CHARGES: Express charges both ways will be paid by Young Collections (packing to be done by shipper and a reasonable amount will be paid by Young Collections).

INSURANCE CHARGES: Insurance is provided by Dallas Museum of Fine Arts (you should insure for no more than \$550.00 in transit).

SHIPPING INSTRUCTIONS: Works to be sent EXPRESS COLLECT to:
DALLAS MUSEUM OF FINE ARTS
ATTENTION: YOUNG COLLECTIONS
FAIR PARK
DALLAS, TEXAS

They should be shipped in time to arrive in Dallas on or before the fifth of November. Works will be returned to sending point.

BIOGRAPHICAL SKETCH: It would be appreciated if a brief biographical sketch of each artist could be sent in for publicity purposes. All correspondence should be sent to:
WALDO STEWART
COMMITTEE CHAIRMAN
YOUNG COLLECTIONS
3020 SOUTH HASKELL AVENUE
DALLAS 23, TEXAS

For to publish information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

JAMES N. ROSENBERG
575 MADISON AVENUE
NEW YORK 22

November 21, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thanks very much for your letter of November 20th
and for taking the trouble to give good advice to
Mrs. MacKendrick.

I wonder whether the Metropolitan Museum has
bought examples of all the artists whom you handle.
If not, I suggest that you come and have luncheon with
me some day. You will recall my Nine Open Letters
of 1949 to the Metropolitan Museum. Since that time, as
you doubtless know, under the direction of Robert Beverly
Hale, a good many American paintings have been bought.
I venture to think that any recommendations of mine to
Mr. Hale would receive serious consideration. Hence
this suggestion.

Sincerely yours,



JNR/rf

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researchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

MICHIGAN STATE UNIVERSITY

OF AGRICULTURE AND APPLIED SCIENCE • EAST LANSING

DEPARTMENT OF ART

November 2, 1956

The Downtown Gallery,
32 East 51st Street,
New York, New York.

Dear Sirs:

The M.S.U. Art Department is interested in enlisting the cooperation of a number of leading galleries in making known to artists the fact that it is planning to offer limited appointments to distinguished artists who might come to our campus one term per year. We hope to make the first such appointment for spring term, 1957.

We would be glad if from time to time you should learn of someone on your roster who would be interested in an "Artist-in-Residence" position, you would notify us or urge the artist to make direct inquiry.

We are soon to have a new \$1,500,000 Art building, and we look forward to this plan of alternating appointments of some of the nation's most widely recognized artists as an improved means for offering our students the very best possible training in art.


We would be most grateful for any cooperation you may be able to render.

Sincerely,


Howard Church, Head,
Department of Art.

HC:pd

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November 20, 1954

Mr. Herbert Goldstein
1125 Park Avenue
New York, N.Y.

Dear Mr. Goldstein:

Some time ago, you expressed an interest in the work
of Yasuo Kuniyoshi.

I thought you would be interested in the fact that
examples of his work will be included in our 31st
annual Christmas Exhibition which opens promptly
at 10:00 o'clock on December 4th.

All the examples on view are selected during the
year for this occasion and are specially priced.

Sincerely yours,

RGE/et

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November 10, 1956

Mr. Abel Fagen
1581 Old Mill Road
Lake Forest, Illinois

Dear Mr. Fagen:

I have just received from the photographer a print of the woodcarving you saw in Serach's studio. This is now enclosed. Naturally, we will abide by the reduced price that Serach quoted to you that day, but we can discuss this if you make an affirmative decision.

It is too bad that Serach's plans do not coincide with the time appropriate or convenient to you. Perhaps, at some future time, shipment can be arranged.

Meanwhile, I do want to tell you how much I enjoyed the visit with you and Mrs. Fagen. I hope to repeat this pleasure in the near future.

Sincerely yours,

EGM/ek
Enc.

November 7, 1956

Miss Judith Brown
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Miss Brown:

At your request, we shall hold the paintings for the retrospective section but will have the Biennial pictures ready on Monday, the 12th of November for Berkeley.

The owner of "Loughi on Broadway", by Charles Demuth, is William H. Lane of Leominster, Massachusetts. The picture is in his possession but he agreed to lend it for your exhibition when he made the purchase. Thus, I would suggest that you write him directly with instructions about shipping.

Max Weber delivered his picture to us and this may be picked up with the Kuniyoshi, "Girl Wearing Bandana", simultaneously at the gallery.

Regarding the Monday pickup, we wrote you previously to the effect that the Shuster, "On A Shaker Theme", was sold to Mr. Stephen Stone of 180 Elgin Street, Newton Centre, Massachusetts. He, too, accepted the proviso that he must lend the painting for the Corcoran exhibition. Will you, therefore, wire shipping instructions to him so that the picture may reach you on time.

I am terribly embarrassed about the Davis situation. Mr. Williams knew that we were having a one man exhibition, which opened yesterday, and selected two pictures as alternates - "Stole" and "Memo". "Stole" was sold at the opening to Mrs. Allen Bradley of 186 West Greenfield Avenue, Milwaukee, Wisconsin. In the excitement, I forgot to mention your request for the loan and unless you wish to have "Memo" as the substitute, it will be necessary for you to write to her directly for permission. In any event, Mr. Williams knew that neither picture could be withdrawn from the show and that a later delivery date would be acceptable.

Won't you please let me know your wishes in the matter.

Sincerely yours,

RGE/ek

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published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

J. K. THANNHAUSER
12 EAST 67TH STREET
NEW YORK 21, N. Y.

REGENT 4-2890

November 7, 1956

Mrs. Edith Halpert
32 East 51st Street
New York, New York

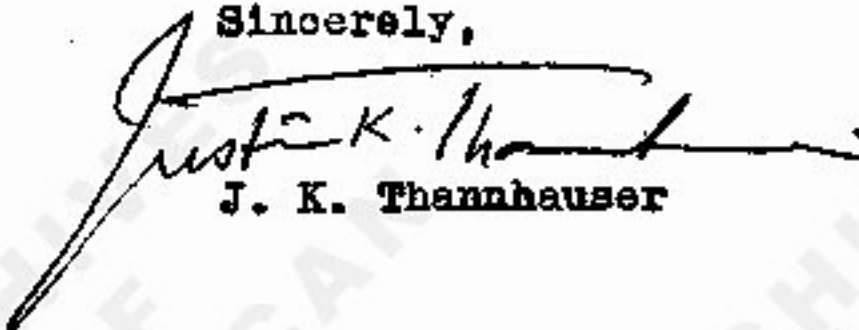
Dear Mrs. Halpert:

In accordance with our telephone conversations,
enclosed please find a copy of my letter to
Mr. Paul Lamb in Cleveland and my check number
6653, Chase Manhattan Bank, Park Avenue Branch,
in the amount of \$55.00, for your commission.

Kindly acknowledge receipt thereof.

With best regards,

Sincerely,


J. K. Thannhauser

JKT:cmg
Enclosures 2

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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November 17, 1966

Dr. Samuel Lewis
183 Brattle Street
Cambridge, Mass.

Dear Dr. Lewis:

It just occurred to me that we have not received an acknowledgment of the watercolor by Ben Shahn which we sent to you several weeks ago, and I am writing to ascertain whether you actually received it. Won't you please let me know.

Sincerely yours,

RGL/ck

November 21, 1954

Mr. & Mrs. Norman Lusenfeld
200 Central Park West
New York, N. Y.

Dear Mr. & Mrs. Lusenfeld:

Although the printed announcement will be sent to you very shortly, I am sending you this personal note well in advance of the opening of our 31st annual Christmas show.

There will be some extraordinary "bags", including the major artists as well as some of the younger group.

I hope you will come in early while the choice is complete.

Sincerely yours,

EGH/ek

For to publishing information regarding sales transactions, creators are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

November 5, 1956

Dear Mrs. Edith Halpert,

I just received a letter from Mr. & Mrs. Harry Goldstein, the first since I sent them a painting over three months ago. I'm extremely unhappy that they took the liberty in consulting you in this matter without my knowledge. For I feel it is taking advantage of your position. They have no right to do this, being they commissioned me by letter after a visit to my studio for a painting six feet by twenty inches, in my style with white, black and a bit of yellow. They never notified me of their displeasure towards the painting or I would of immediately informed them to return the painting to me. As I never want anyone to have a painting that doesn't please them and these people should have written and told me. I also want you to know they never even paid me a deposit on the painting so I don't see what right they have to try and resell it. I have been waiting patiently for over two and a half months for their reply on receipt of the painting and today is my first news of their disliking it since departure of the painting. I'm so very sorry that they took it upon themselves to burden you with this matter. As I wrote them today after receiving their letter. Explaining to them what our business relationship has been up to date and that you are not responsible for any of my private dealings. Please understand that I'm sorry they tried to concern you in this matter as they had only to write and say they didn't like the painting and return it. I have written the Goldstein's to please return the painting to me and consider the matter closed.

It is too bad they didn't notify me before as I had other people interested in buying this painting -- who saw it during the time I painted it.

News that one of my paintings was placed in the Munsen-Williams Prester Inst pleases me very much also that you are including my work in your Christmas

Show. My wife and two little girls join me in sending our best regards.

Sincerely yours,
Don Fink

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Conant Hall 40
Cambridge, Mass.
November 2, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am in charge of making the catalogue listings for the forthcoming show of Ben Shahn's work at the Fogg. I understand from Mr. Coolidge that you have been kind enough to assemble the drawings for this show. Although I realize that it will be a great deal of trouble for you, and may in fact be an impossibility, I wondered if you could possibly supply me with the necessary catalogue information for these drawings; that is, hieght, width, medium, and ownership. If you are unable to supply all of this information, even a list of the drawings which will be available for the exhibit would be of help. There are also two paintings about which I have been unable to find information for the catalogue. These are "The World's Greatest Comics" which is listed as being in your collection and "Interior" which Mr. Shahn tells me has recently been given by Mrs. Paepcke to some museum. Our press date for this catalogue is November 15, so I would appreciate hearing from you just as soon as possible. Thank you so much for your help.

Very truly yours,

Henry H. Hawley

Henry H. Hawley

P.S. I seem to have forgot to mention that I would also like to have the date of execution of the above mentioned works. I feel sure you would have included it, but thought I had best mention it lest ther be confusion as a result. Thank you again for your help.

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 12, 1956

Mr. John Cowles
The Minneapolis Star and Tribune
Minneapolis, Minnesota

Dear Mr. Cowles:

I am writing to ascertain whether you want to wait a bit longer, or have the head of Kathleen by Sir Jacob Epstein shipped to you immediately. The present owner is not ready for the delivery and is willing to wait for the substitution, which I expect some time in the near future together with the head of Einstein. The shipment seems to take forever, and I don't want you to be disappointed if we do not receive the heads on time for Christmas.

Won't you please let me know.

Sincerely yours,

RHM/ek

MUSEUM OF FINE ARTS
BOSTON 15, MASSACHUSETTS

OFFICE OF THE REGISTRAR

November 14, 1956

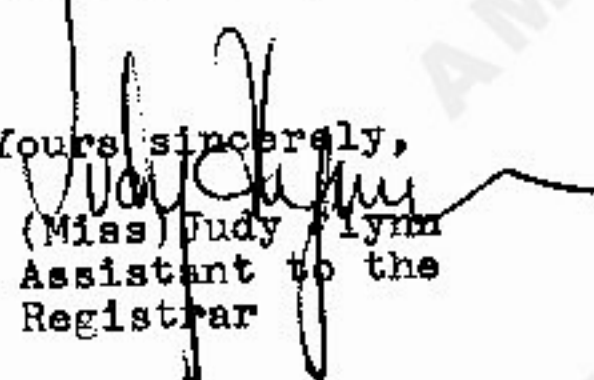
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Sirs:

At the request of the Print Department, we shipped to you today by Railway Express Prepaid two Prendergast water-colors, Cape Anne and Beach.

Upon the safe arrival of the prints, would you please sign and return the enclosed receipt.

Yours sincerely,


(Miss) Judy Lynn
Assistant to the
Registrar

Enclosure

not to publishing information regarding sales transactions, research is responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 8, 1958

Mr. Henry M. Hawley
Conant Hall 40
Cambridge, Mass.

Dear Mr. Hawley:

The blanks which you sent me will be filled in with the
information requested which, of course, applies to the
pictures in our possession.

If you will send me the final revision of the Shaha
exhibition list and mail duplicate copies, I shall
put someone to work listing the dates and sizes on the
drawings. The paintings listed included all this data
originally and, no doubt, Mr. Coolidge can supply you
with that list.

May I suggest that you write Mrs. Waepke to ascertain
the name of the museum, as we have not been advised of
this change.

If you lack any other data, please include the titles
on the list so that the information can be filled in
and returned to you promptly.

Sincerely yours,

RCH/ak

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both sides and publisher involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 9, 1956

Dear Mr. Lane

Please let me know how you would like the following billed.

Arthur G. Dove

40/65 What Harbor	✓ \$700.	\$550.
42/61 Formation #3	✓ 1200.	1500.
27/64 I'll Build a Stairway	✓ 1000.	
32/63 Nearly White Trees	✓ 1000.	
43/67 Travelling	✓ 800.	
44/69 That Red One	✓ 2500.	900
36/61 Wednesday	✓ 1000.	
42/63 Square on the Pond	✓ 2000.	1000

44

Stuart Davis
O. S. Mural

Thank you

Rog Jan - 20x28

FOGG ART MUSEUM · HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

November 20, 1956

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert: *Edith*

Your generosity to the Fogg Museum is something for which we shall never cease to be grateful. Without gifts such as yours our collection could not have reached the level of quality it has and all aspects of our teaching program would be seriously curtailed.

As a small token of our appreciation we have enrolled you among the Friends of the Fogg. I hope that you have enjoyed the material we have sent you and that perhaps you were able to attend some of our exhibitions, lectures, concerts, and other activities.

During the months ahead we hope to undertake even more significant activities. We have just opened a gallery devoted to Islamic art. We have scheduled an exhibition of Ben Shahn's work, a series of small one-man shows devoted to Klee, Lehmbruck and Matisse, a reception for the Ballet Theatre while they are performing in Boston, and the display of an important private collection. There are more events still to be announced.

We are also planning to offer our Friends additional privileges and a better opportunity to share in the activities of the Museum, as described in the enclosure. They represent an attempt to express our appreciation of the continued support of Friends such as you.

To make all this possible in a time of both prosperity and inflation, we must have more support. Just because you have so tangibly shown your interest in our work, I am writing now to tell you of our plans. Perhaps you will wish to help us once again.

Sincerely yours,

J. Coolidge
John Coolidge

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is the property of the artist or purchaser and should not be published 60 years after the date of sale.

THE INSTITUTE OF CONTEMPORARY ART
230 THE FENWAY, BOSTON 15, MASSACHUSETTS

November 19, 1956

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:


Let me thank you first of all for having received me so kindly the other day and for your willingness to assist us with the Ben Shahn project.

I immediately mailed you a tentative exhibition and publication outline and would be glad to have your comments when I see you again before my departure to Boston. In the meantime, I have asked Barbara Deutsch who has undertaken this project, to call you to make an appointment at a time convenient to you which would enable her to survey the material that you are willing to put at our disposal. Barbara has been in on the planning stages and is thoroughly familiar with our general objectives.

I hope sincerely that this project will not disturb you too much and hope that you will accept as an apology our real enthusiasm for Shahn's work and our conviction that the type of documentary exhibition that is proposed would constitute a new and valid contribution.

With best regards.

Sincerely,


Thomas M. Messer
Director-elect

not to publishing information regarding sales transactions, research are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

November 20, 1956

Mr. Henry M. Hawley
Conant Hall 40
Cambridge, Massachusetts

Dear Mr. Hawley:

For your information, the data that you requested in connection with the two paintings is listed below:

WHEN THE SAINTS -- 1956

Tempera 52 x 30

WORLD'S GREATEST COMICS -- 1948

Tempera 35 x 45

Mr. & Mrs. Friendly have left the picture here for pickup to save additional transportation, but the return address will be 4614 Fieldston Road, Riverdale, New York. As I wrote you previously, we also have the drawing entitled, "Tablet of the Law", 1956, purchased by Mr. William Fopplack. This, too, can be picked up here and is to be delivered at the close of the show to 511 Lake Park Avenue, Birmingham, Michigan. Incidentally, Mr. Spivack called this morning and advised me that he will bring his painting to the gallery - again, saving additional pickups.

If there is any further information you require, please let me know. When is the show opening? I hope to get to Cambridge that day - if I am invited.

Sincerely yours,

EGH/ek

P. S. The valuation on the Friendly painting is \$4000.
The others, I am sure, sent you the information.

FOGG ART MUSEUM - HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

November 14, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22
New York

Dear Mrs. Halpert:

Many thanks for your letters of November 7th and 8th and the list of Ben's temperas, watercolors and drawings which we may have Day & Meyer pick up at The Downtown Gallery. Also it is good to have the media, dates and insurance valuations.

As for the "Clown on Horse" poster not being available, Ben has already arranged to use one of his drawings for a poster.

Mr. Hirshhorn had already promised "Brother" and "Age of Anxiety" to an exhibition in Canada but offered us "Pact" instead which we have gladly accepted.

Please don't bother about recalling "Epoch". We are writing to Philadelphia as you suggest to ask for the painting. The drawing of "Chicago" has been crossed off the list of loans from you. Also we have crossed off "Goyeseas".

"Girl Jumping Rope" will be listed as belonging to Mr. and Mrs. Stephen Stone. Do we return this painting to the Stones in Newton Centre or to your gallery? "The World's Greatest Comics" will be listed under your name, and "When the Saints" under Mr. and Mrs. Fred Friendly.

The drawing list has been a godsend and we have sent off most of the requests.

It was good to see you the other day and many thanks for all your kindnesses.

Sincerely yours,


John Coolidge

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November 12, 1958

Dear Mary & Sylvan:

I am sure, you would forgive me if you knew all my "theoris". During the last few weeks, I have practically ignored all my business affairs and I am just coming to. I believe you know both reasons.

By this time you have, no doubt, received both the Eakins and the Dove, for which I am enclosing our bill. The Braque was so badly reframed that I returned it to Heydenryk, and expect the picture any minute when it will be shipped to you. The second Dove is definitely out of the market but if there is any change in status, you will be number one on the list.

Dr. Graef and his wife called. We had a very pleasant visit, and sent several pictures to the apartment for consideration. They were returned, and I assumed that the Graefs did not find them appropriate for their interior and their new decor. In any event, I am grateful that you sent them in, as it was a pleasure to meet such nice people. I greatly appreciate your kind words and the consistent help you have been.

We are still waiting to hear good news about the Zorach - Ford matter. I shall write to John Loeper today.

I note your remarks about the Levine, Davis and O'Keeffe. Perhaps, on your next visit, we will find something to "lend you".

You will be amazed, I know, to find that your Blaustein was referred to in the current issue of Vogue under the heading, "People Are Talking About". I so enjoyed visiting with both of you, but deeply regret that circumstances made it impossible to enjoy more of your time. On the next visit, I will make up for it.

Affectionately,

EGH/eh
Enc.

Mr. & Mrs. Sylvan Lang
100 Alta Avenue
San Antonio, Texas

not to publishing information regarding sales transactions. Secured by the artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LUMINATOR-HARRISON, Inc.

849 WEST WASHINGTON BLVD.

CHICAGO 80, ILLINOIS

CABLE ADDRESS "LUMOR"

TELEPHONE SEley 8-4151

OFFICE OF THE PRESIDENT

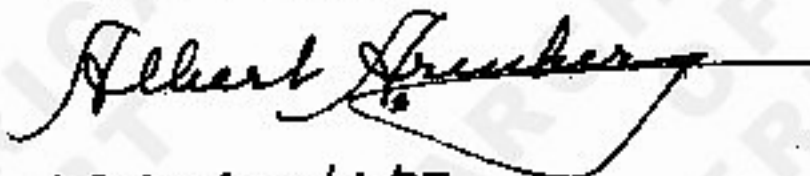
Miss Edith Halpert
Downtown Gallery
Thirty-Two East Fifty-First Street
New York City

Dear Miss Halpert:

It was nice of you to ask us to the preview of the Stuart Davis Show - but, unfortunately, I can't leave Chicago at that particular time.

My New York visits have been very infrequent - but I'll stop in to see you the next time I'm down.

Cordially yours,



A.L. Arenberg/sb/LH

November 1, 1956

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Radio and Television - Jewelry

Mr. Edith Hager
32 East 51st St
New York City
N.Y.



Webb

Dear Edith,
So many thanks for
your lovely letter of sympathy
for incident and sorrow.
Have always shown great
courage -

To lose a brother and
two brothers in laws is
the fear has been very
sad -

Today I am also so
sorry for him, poor
Bayard made such
a gallant fight

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

THE PENNSYLVANIA STATE UNIVERSITY
UNIVERSITY PARK, PENNSYLVANIA

ERIC A. WALKER
President

November 21, 1956

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am writing to tell you how much we appreciate the loan collection which is on exhibit at our student social and recreational center. We feel that it is extremely worthwhile to have these pictures at our Hetzel Union Building where they are seen and studied by large numbers of students each day as they come and go in their normal daily routines. This is a situation which we feel is especially good for art appreciation.

Will you please convey our thanks to your Board of Trustees for making this collection available to us.

Sincerely,

Eric A. Walker

ERIC A. WALKER
President

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Cannondale, Connecticut

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Gallery Editor

DOROTHY CARR SECLER

Nov. 18, 1956

Dear Edith,

I surely appreciate your constant interest in ART IN AMERICA, and know that your firm belief in what we are doing is, and has, entered very strongly in the picture of various groups trying to find a solution.

At the moment - I just want to report - there are several of these possibilities, including the Walker Art Center. I'll let you know within a few weeks what happens. At the moment I'm still optimistic about final outcome, perhaps foolishly so, but there has been such an unexpected rush of museum people trying to help find an answer that I really believe something will still turn up to keep us going.

I'll hope to see you soon. We want you to have dinner with us in the near future, I hope, once all these crises ^{are over and} give me a chance to breathe freely again.

Best regards,

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51 St., N.Y.C.

Needless to say, your offer of some annual contribution on the part of your Foundation is immensely appreciated, and one of the factors that will help toward a positive solution to the problems of the magazine.

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November 10, 1966

Mr. Hal Turner Wilmoth, Director
Camp's Gallery
250 Post Street
San Francisco 8, California

Dear Mr. Wilmoth:


Thank you for your letter and check. A receipted bill was mailed to you.

Today we received the balance of the consignments with the exception of the "Desk and Chairs", which you were planning to send subsequently. I hope that you were pleased with the exhibition. We have recently arranged to send the American in Europe exhibition to Boston, where it will be exhibited from the end of January to the latter part of February. Thus, the show is available for December and probably until the end of January, when it could be shipped directly to Boston. If this is convenient, let me know.

As I advised you, we bought many more paintings and sculpture than we could exhibit; and as a matter of fact, have added some pictures just within the last week or so since we wanted to make the outgoing shows equally interesting. Thus, we have a very exciting group, including practically all the artists that were in the show and a number of the examples that were on view. There are about 25 items which will be for sale. It seems to me, that it would be a mistake to borrow anything sold, as a star on a picture seems to attract prospective buyers more than anything else. In any event, use your judgment and let me know.

Sincerely yours,

RCW/ck


November 20, 1955

Mr. Herbert Goldstein
1125 Park Avenue
New York, N.Y.

Dear Mr. Goldstein:

Some time ago, you expressed an interest in the work
of Yasuo Kuniyoshi.

I thought you would be interested in the fact that
examples of his work will be included in our 31st
annual Christmas Exhibition which opens promptly
at 10:00 Clock on December 4th.

All the examples on view are selected during the
year for this occasion and are specially priced.

Sincerely yours,

RGH/ek

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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November 21, 1966

Mr. Harry E. Goldman
93-36 93 Street
Woodhaven 21, New York

Dear Mr. Goldman:

I found a message to the effect that you had called and asked for photographs of Kuniyoshi's work.

Before ordering prints, I should like to know what you have in mind so that I can gauge the selection accordingly. There are very few of his works for sale and the oils are all very large, but we have a number of drawings most of which are not photographed.

I should be glad to cooperate, if you shall write further.

Sincerely yours,

RMG/ck

November 8, 1956

Mr. John Coolidge
Fogg Art Museum
Harvard University
Cambridge 38, Massachusetts

Dear Mr. Coolidge:

We finally succeeded in checking the painting list as well and find that a great many of the pictures originally considered have been omitted. I feel very strongly that either "Fast", painted in 1934, or "Scorn", painted in 1952, should be included. The former is in the Hirschhorn collection and the latter is owned by Paul Black, Jr. You have his address.

As the drawing "Epoch" is out, would it be possible to borrow from the Philadelphia Museum the painting as a substitute? If you prefer not to, I shall make an effort to recall the drawing.

Also, in checking the list carefully, I find that you are obtaining from Dr. & Mrs. Michael Watter the watercolor entitled "Chicago". Then, would you consider removing the drawing of the same title listed under 13. I would very much like to include the latter in a special exhibition which we had promised to the Pennsylvania Academy. Incidentally, Brandeis University has a small version of this called "Jazz", which could be borrowed and would be a better complement to the painting.

"Girl Jumping Rope" is now in the hands of the restorer, who is removing some Chilean humidity effects and will have it ready within a week. It now belongs to Mr. & Mrs. Stephen Stone of 180 Elgin Street; Newton Centre, Massachusetts to whom the picture should be credited.

On those listed (October 30th) in my name, "The World's Greatest Comics" is actually in my personal collection and should read accordingly - Edith Greger Halpert. "Cybernetics", "Downfall", and "Arch of Triumph" are to be listed Courtesy of the Downtown Gallery.

"When the Saints" was just purchased by Mr. & Mrs. Fred Friendly and should be listed accordingly, but the painting may be picked up at the gallery together with the others and including "Girl Jumping Rope".

As I mentioned to Ben, "Goyencas" will have to be omitted from the show as we must have at least one of his paintings in the gallery, where thousands of visitors from various parts of the country must see it

November 7, 1960

Mr. John Coolidge
Fogg Art Museum
Harvard University
Cambridge 38, Massachusetts

Dear Mr. Coolidge:

We were in a state of confusion, because a number of the titles supplied by Ben Shahn did not coincide with our records and finally when he was here yesterday, we managed to straighten out some of the facts. Thus, I am now returning your drawing list together with the addresses of the owners and with the titles to coincide with our permanent records. We find nothing, however, that can be identified as #19, "The Children". Also, Ben has obviously confused the Allegory series with the Centralia group owned by a Chicago jurist.

Frankly, I am a little disappointed with the drawing selection, as there are a number of similar examples like the Alphabet series and some, that I would consider, important omissions but, I am sure, that you and Ben went over this carefully and have good reason for the final choices.

I am writing you a separate letter about the paintings, some of which will not be available as we had promised them elsewhere. This refers particularly to two or three late pictures I discussed with Ben. Again, in your print list, you included three titles unknown to us. The only serigraphs in this group are; Mine Building, Petersen and The Sword.

Another problem is that we cannot get the "Clown on Horse" poster back from an exhibition which has just been hung in Pennsylvania and which was arranged for many months ago. Ben will have to use one of his drawings for the poster.

I hope we can get everything unscrambled in time, and I shall concentrate on this the rest of the day. The painting list will follow.

Sincerely yours,

ECM/ek

dollars as that is the only
payment allowed by our
Board of Trade & that suits
me.

I have been busy putting
up a large statue of Smith
in Parliament. Say. This
statue is now in process of
being digested by the
public.

You will find my brother
Dwight & his wife very
pleasant people.

Yours very sincerely

Samuel Epstein

Leo S. Guthman

November 5, 1956

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks very much for your invitation for the Stuart Davis Preview. I am a little negligent in saying, "No," but thanks anyway. Saturday I am going to Los Angeles and San Francisco--Los Angeles a convention of our industry, and then a little business in San Francisco. I do not expect to be gone more than a week. I am really getting the itch to get to New York, as it has been a long time.

Edith, I cannot tell you how much I am enjoying **THE SKATERS** that you pushed me into when I was last with you. It has been a piece that I have enjoyed looking at, and have had so many favorable comments. Never fail to give me a good shove when you think it is necessary.

I hope all goes well with you.

Fondly,



2629 South Dearborn Street
Chicago 16, Illinois

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November 21, 1956

Mrs. C. W. Korda
11 Bayce Street
Dobbs Ferry, New York

Dear Mr. Korda:

Although there are two more weeks to go, I thought I would alert you about our 51st annual Christmas Exhibition which opens on Tuesday, December 4th.

This year, more than ever, we are including some extraordinary "buys". Prices range from \$50 to \$750, giving a complete cross section of the top ranking American artists as well as the younger group and folk art.

I hope to see you among the first comers when the collection is complete.

Sincerely yours,

EGM/ek

Conant Hall 40
Cambridge, Mass.
November 17, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st. Street
New York, New York

Dear Mrs. Halpert:

Thank you for your letter of November 8. From that letter I presume that you will send information concerning the drawings which you are lending us on the blanks which we sent you. There are two or three other bits of information which I need for the catalogue and which I would appreciate your supplying. These are the sizes of The World's Greatest Comics and When the Saints, and the city of residence of Mr. and Mrs. Friendly who recently purchased the latter. I would appreciate your sending me this information just as quickly as possible. The catalogue has already gone to press, and I hope to be able to insert this information in the galley proofs.

Since my previous letter, it was decided to inclose blanks in the requests for drawings, so I will not need your help in obtaining information on these, except, of course, for the ones which you are lending. I do appreciate your offering to find this information for me, and I would also like to thank you again for your help.

Very truly yours,

Henry H. Hawley

Henry H. Hawley

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November 14, 1956

Mrs. Rafael Navas, Trustee
Louise C. Murdock Estate
816 East 88th Street
New York 21, N. Y.

Dear Mrs. Navas:

As sole agents for the artists or their estates, we are qualified, without restrictions, to sell on their behalf any and all works of art consigned to us - and have done so for a period of 36 years. This includes paintings or sculpture by the following:

Paul Burlin
Stuart Davis
Arthur G. Dove
David Fredenthal
Yasuo Kuniyoshi
Jacob Lawrence
Hernae Pippin
Ben Shahn
Charles Sheeler
Mitchell Siporin
Niles Spencer
William Verach

On the above, acting in the capacity of agent, we transfer title from the artist to the client irrevocably.

In addition, the gallery or Edith G. Halpert individually, made outright purchases and had unrestricted ownership of paintings by William M. Harnett, Charles Demuth and Joseph Kriegerstein as well as American folk art - 19th century paintings, entitled "Sage Green and White", "New Jersey Squire" and the sculpture entitled "Spread Eagle".

If you wish to have a legal document verifying the above, I shall be glad to supply it.

Sincerely yours,

EGH/ek

THE BUFFALO FINE ARTS ACADEMY

ALBRIGHT ART GALLERY

BUFFALO 22, NEW YORK

November 17, 1956

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Budworth is anxious to receive our completed list of loans for our American painting and sculpture exhibition so they can arrange their collection and shipment before December 15. I hope very much that you are going to be able to let us have your two Webers: New York at Night and Three Musicians, and the O'Keefe painting you showed me when I was last in your gallery. As I mentioned in my letter of November 9, the exhibition opens on January 4 and runs through the 27th. An early reply will be greatly appreciated so that we can send Budworth our final list within the next week.

With all good wishes,

Sincerely yours

Gordon M. Smith

Gordon M. Smith
Director

GMS:eb

• and studies "New York"

November 12, 1966

Mr. Robert Carlin
323 South 18th Street
Philadelphia, Pennsylvania

Dear Bob:

Although I had planned to send in bids and have already written for a price catalogue, it occurred to me that you will probably attend the Pennypacker Auction on the 19th or 20th, as they have so many things up your alley.

The only items I am interested in are chalkware, particularly of birds. I have plenty of dogs and cats, but can use some of the former.

Sincerely yours,

RM/ek

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"Four Musical Themes" was a great satisfaction to me. It was about time that they saw the light once more and incidentally, they have not been shown to anyone till you saw them except one private party a few days earlier (this was to a young couple who tried & apparently unsuccessfully, to interest 3 other parties in each acquiring one each because I did not wish to split up the unit). Your own, quick recognition of them was just what I had hoped for. In fact, I had not planned to show them to any private collector - but they came on someone's suggestion.

Thanking you again,
Dear Yours V. Sincerely
Carl Sprinchorn

Nov. 15/76

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

November 15, 1956

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Mrs. Edith Gregor Halpert
Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Edith
Dear Mrs. Halpert:

In your letter of the 25th of October, you mentioned that Max Weber had no photographs of his newer pictures, but was going to deliver several to you in the following week. I wonder if you ever did get the photographs.

I would appreciate any information you can give me on this matter, as the deadline is fast approaching.

Sincerely yours,

Bill

Director.

November 6, 1958

Dr. Meyer Friedman
2245 Post Street
San Francisco 18, California

Dear Dr. Friedman:

Thank you for your letter and check.

From latest reports, the Marin exhibition should be returned to us the latter part of this month as the original plans were to make shipment as of November 6th.

The moment it arrives, we shall send it to you.

Sincerely yours,

ECR/ek

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- ✓ Jacob Lawrence
- ✓ Ben Shahn (2)
- ✓ Paul Burlin
- ✓ Jonah Kingstein
- ✓ Spread Eagle

Perhaps you can make a general statement as to your right as to agency and in the case of ownership -

Darnett, 4 pieces of folk art and the Darnett "Rise of the Prism"
Elizabeth S. Hayes

Mrs. Samuel Hochelson
394 Woodbridge Avenue
Buffalo 16, New York

Nov. 21, 1956

Dear Mrs. Halpert,

The Jewish Center is
again interested in obtaining a paint-
ing for the coming year.

Can you give us a
little of your valuable advice?

I should love for
us to obtain a Max Weber. We
simply haven't the money.

My next choice
would be Al Blaustein.

He was my teacher
for a year at the Albright. Altho
he was not an easy personality to
get along with, he was and is.
I think, a fine painter.

I enjoyed his
two covers for the Reporter magazine -
Thought them way above any other
cover they had so far -

I do not know

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WILLIAM BENDER, M. D.
1109 UNITED OFFICE BUILDING
NIAGARA FALLS, N. Y.
PHONE 4-8247

November, 14, 1956.

Dear Mrs. Halpert:

Many thanks for both of your letters. For many reasons I was unable to answer, so please excuse my delay. The few paintings I ever sold in Europe I gave to the art-dealer on consignment. I knew only that the Helde would have now in Germany a value of about 10000 Mark, regarding the Feininger I have no idea. I think it would be best to talk over the matter as soon as I shall be in New York shortly before Christmas. Should you have any suggestions please send me some words.

Sincerely yours

W. Bender

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CONTEMPORARY PAINTINGS

HOTEL DENNIS
MICHIGAN AVE. AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-8111-64712

November 21, 1956

Dear Edith:

Many thanks for the check. I expected to get in to see you this week but did not quite make it but will be in December 5th.

Sincerely,

Terry
Theresa K. Dintenfass

TD:rk

Miss Edith Halpert,
Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Directors
MRS. ARTHUR DINTENFASS
MRS. DANIEL DAVIDSON

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. It cannot be established after a reasonable search whether an artist or purchaser is living. It can be assumed that the information may be published 60 years after the date of sale.

4 HILLSIDE ROAD
BALTIMORE 10, MARYLAND

November 8, 1956

Dear Mrs. Halpert:

I am sorry for the delay in replying to your letter of September 20, but I have been ill and have just returned to business. I believe I had better not follow through with your suggestion on consigning the two portraits to you at \$250.00 each or \$300 for the better example. I paid \$350.00 for the pair primarily to get the better one and I would not want to be left with \$50.00 invested in the poorer and no profit on the one. Consequently, I would appreciate it if you would return the two photos, and perhaps we will be able to get together before too long in some other transaction that will work out better for the both of us.

We had to cancel out of White Plains this fall, but we will hope to see you there again next Spring.

Sincerely,

Richard H. Wood

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Around 7 P.M. I will call you
from the hotel.

Received a note from Komor
to the effect that the figure
is on its way here. Thanks so
much for taking care of it.

kindest regards
Lynel

November 19, 1936

Dear Mr. Shahn:

This is a brief note to inform you that I have returned from my European tour and that I am most eager to proceed with the exhibition project which you allowed me to submit to you during our conversation in Roosevelt a few months ago.

I am glad to say that preparations are in full swing. Considerable and very useful research has been undertaken during my absence by Mrs. Barbara Deutsch. I have also finally had a chance to present the entire matter to Edith Halpert who not only made invaluable suggestions but also offered to place at our disposal the records of The Downtown Gallery.

As soon as I have had a few days in Boston after December 1st, I should like to call you, submit to you the present status of the project, and obtain your help and advice.

In the meantime, every good wish for the opening at the Fogg which I shall try to attend.

With best regards.

Sincerely,

Thomas M. Messer
Director-elect

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Webb

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Edith,

Thanks for your letter and I am so sorry that you have had so many trials. We are as you say a good pair.

My knee is better but my Lila in the hospital again with three nurses. Never ending. Am so sorry for the child but she would do too much. Her spirit is great but then she just can't take it.

We move down on the 28th so I will see you very shortly. It will be hectic. I have to get a wedding dress and hat and Holly's in laws arrive to stay with us on the 9th and Xmas. Oh dear.

Can't help but feel that C.rlen was wrong

INLAND STEEL COMPANY

THIRTY-EIGHT SOUTH DEARBORN STREET

CHICAGO 3

LEIGH B. BLOCK
VICE PRESIDENT
AND DIRECTOR OF PURCHASES

November 13, 1956

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am surprised that I have had no answer to my recent letter to you pertaining to the small Stuart Davis I saw when I was last at the Gallery, and also that I have not heard from you regarding his painting a picture for our new offices.

I regret the delay in advising you pertaining to the two paintings you sent on approval. I have just been at the Art Institute with other members of the committee and the decision has been made not to acquire the Guglielmi. I have therefore asked the Art Institute to return it to you immediately.

In regard to the Ben Shahn "Arch of Triumph", we would like to acquire this picture, but hope that you can do something about the price, which we feel is too high at \$2,750.

I expect to be in New York next week and will come in to see you probably on Friday, the 23rd, and we can then discuss this and the Davis situation.

Sincerely,

Leigh B. Block
Vice President

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[1956]

STEPHEN A. STONE

November first.

Dear Edith:-

We have had a letter from the Worcester
Gallery regarding the Sheeler and requesting
the usual loan form. We do not
have all the required information. Accordingly
we are enclosing one copy with the
request that you insert the missing
data and return it to us. We have
jotted in some of the other information
as we propose to submit it - subject
to any alternative suggestions you may
care to make.

The Boston University group had
another informal meeting today at which
the faculty outlined a very exciting
proposal for a "statement of objectives".
After it has been further refined and/or
finalized I'll send you a copy.

Sincerely

Steve

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U. S. S. MAZAMA (AE-9)
Care of Fleet Post Office
New York, New York

IN REPLY
REFER TO:

I knew much about were ones like Rembrandt, Rubens, Gainsboro... and only from reproductions in books at home. Names like Picasso, Mondrian, Cezanne were all new to me.

Now of course I am familiar with the paintings of Klee, and I admit that after seeing his paintings it was a temptation to "copy" his ideas. I surely do not intend to suggest that I am as good as Klee- far from it. The incident is mentioned only to give you a better idea of the nature of some of my paintings.

If you think you might be interested in seeing some of my paintings, with the idea in mind of a possible exhibition later, I could arrange to bring some of them to New York. I am on an Ammunition ship, and we expect to be at Earle (Leonardo), New Jersey sometime after December 6th, 1956. The Captain of my ship has become interested in my painting, and I feel sure he would let me take time during the day to bring some of them to you. If that could not be arranged, I could bring them on a weekend.

Most of the paintings I have on the ship are rather small, and are painted on all sorts of surfaces- canvas panels, cardboard, paper... mostly because living on a ship restricts the size, and also the convenience of keeping a supply of canvas. However, I have found I like to work on cardboard and paper in preference to canvas, because I can start with an almost impersonal surface, and the resulting surfaces are more personal, more mine, than starting from the grain of the canvas.

If you are interested, please let me know by return mail, and if you want me to come with some of my paintings, let me know the times that are suitable to you.

I realize that I am probably not following the traditional method of asking about an exhibition, and that I may be way out of line by writing this letter. Please understand and bear with me.

Very truly yours,

Edgar Paul Roberson, Jr.

EDGAR PAUL ROBERSON, JR.
334 14 18 PNI3
U.S.S. MAZAMA (AE-9)
FLEET POST OFFICE
NEW YORK, NEW YORK

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November 21, 1966

Mrs. Stephen A. Stone
180 Elgin Street
Newton Centre, Massachusetts

Dear Sybil:

Thank you for your kind invitation. Just as luck
would have it, I shall be on my way to Bridgeport,
Connecticut where I have to appear in court short-
ly the following morning, and thought it wise,
under the circumstances, to be right on top and
alert.

If you should be staying over, why don't you come
and have dinner with me Wednesday evening, as I
plan to return early that day. Do let me know,
so that I can make my plans accordingly.

For your information, Jensen's order has been
placed and there will be a 33 1/3% discount.
The billing will be done through the gallery and
when the time arrives, we can arrange for an ex-
change check to avoid unnecessary bookkeeping.
Incidentally, the table will not be ready for
about three or four months. I believe that you
were told that originally. I hope this is O.K.

I hope, too, that you can make it on Wednesday,
as it is always a pleasure to meet you and Steve.

Sincerely yours,

ECM/ek

Marshall Field & Company

111 NORTH STATE STREET - CHICAGO 90

Telephone State 1-1000

November 15 1956

The Downtown Gallery
32 East 51 street
New York 22 NY

American Folk
Art Gallery

E Kraus

Gentlemen:

Please refer to your letter of October 20 1956 regarding
unpaid invoices.

Our investigation of these invoices discloses the following:

☐ Invoices Paid:

Inv. Date	Amount	Paid on Check for	Dated	Reference No.

☐ Payment applied to balance due us. Balance now \$ 711.50 9/14/56 487.50

☒ Invoice being paid: Your invoice 46-28.7 being
paid opposite our reference No. 46-28.7

☐ Send copy of invoice dated . Show
section, order number and carrier.

☐ No record of receipt: Please furnish proof of delivery.

☐ Invoice does not show section , order number .
Please furnish this information on your in-
voice .

Yours very truly,

[Signature]
ACCOUNTS PAYABLE SECTION

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Dear Edith: Thank you for the invitation to greet Stuart Davis on the 5th. I am sorry that I shall be unable to do so. Extremely busy with the extra project which will take me to Washington again next week and my becoming sole trustee of the Muddock Estate. The cotrustee died suddenly on October 12th. I am going to Wichita November 16th and may not return before the first of December. I have not received the paper from Lloyd Goodrich.

24254

November 20, 1955

Mrs. Harold Uris
941 Park Avenue
New York, N. Y.

Dear Mrs. Uris:

Some time ago, you expressed an interest in the work of William Kerech.

I thought you would be interested in the fact that examples of his work will be included in our 21st annual Christmas Exhibition which opens promptly at 10:00 Clock on December 4th.

All the examples on view are selected during the year for this occasion and are specially priced.

Sincerely yours,

EM/ek

not to publishing information regarding sales transactions. searches are responsible for obtaining written permission out both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is he published 60 years after the date of sale.

November 13, 1958

Mr. Samuel W. Banowit
813 Greenway Drive
Beverly Hills, California

Dear Mr. Banowit:

As you requested, I am sending you photographs of the two paintings by Ben Shahn. Titles and dimensions are listed on the reverse side. The price, as you recall, is \$1500 for either of the paintings. These were the original figures which we did not increase in relation to the new pictures as they are delivered.

Both "Downfall" and "Nicholas C" have been invited by Mr. John Coolidge for the Shahn retrospective exhibition to be held at the Fogg Museum during the month of December. Thus, they will have to be shipped there in the very near future. However, if you decide on acquiring these, they will be marked "not for sale" and credited to your collection.

It was a great pleasure, indeed, to meet you and Mrs. Banowit and I hope to have the pleasure of seeing you soon again.

Sincerely yours,

RM/ek
Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DEPARTMENT OF

ART

College of Fine and Applied Arts

University of Illinois, Urbana

November 19, 1956

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Mr. Halpert
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

May I confirm our having selected the following paintings and sculpture for our spring exhibition?

Shahn, Ben - Man with Wild Flowers
O'Keeffe, Georgia - Pinons with Cedar
Sheeler, Charles - San Francisco, 1956
Weber, Max - Music of the Orient
Davis, Stuart - Tropes de Teens
Zorach, William - Young Woman
Epstein, Jacob - Head of Wynne Godley

sold give name & address

I have written, also, to Mr. Lang in San Antonio asking if we may borrow Galleria-Naples by Al Blaustein for our exhibition.

It was very good to see you again. Donovan and I deeply appreciate the fine cooperation given us by both Mr. Marin and yourself.

Cordially,

Denny Hogan
Denny Hogan

H/j

P.S. Our pick-up dates are February 11th and 13th.
DH

November 21, 1966

Mr. George A. Bernstein
215 East 86 Street
New York, N. Y.

Dear Mr. Bernstein:

I am so sorry to be so late in furnishing the material,
but Mrs. Elliott was a hard lady to locate.

I am quoting from a letter I have just received.

"The following is a sketch of myself that you
requested.

I was born and raised in the town of Soleure,
Switzerland. My art training began in grammar
school and continued under Frau Trendle - Bascel,
who painted in the tradition of Velasquez. In
secondary schools our art teacher was Mr. Brunne
Walter for 8 years straight. Since my marriage
in 1940 I have had the opportunity everyday, and
of evolving a personal style which expresses my
feelings better than any other."

Sincerely yours,

EGM/ck

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Our letters must have crossed, as this morning's mail brought me the photograph of the horse and rider which we have been so eager to receive.

We would like very much to borrow the primitive painting Washington and Lafayette at the Battle of Brandywine. May we borrow this for the exhibition 7 January through 3 March, and have permission to illustrate it in our catalogue? I am enclosing loan forms, which I would appreciate your filling out. Please indicate at the bottom whether you wish Budworth to pick the painting up, or whether you would prefer to send it down yourself via Railway Express. We would appreciate, also, your noting what insurance valuation we should place on the painting.

Under separate cover I am returning the other photographs, which, although fascinating, I do not think we could use.

I do hope you will be able to get down this way and see our exhibition and Art Center.

Yours sincerely,

Henry B. Caldwell

Henry B. Caldwell
Director

HBC/r
9 November, 1956
Attached - 3